



Free food magazine inside

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The Observer

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United in sorrow: grandchildren join vigil for Queen Elizabeth

► News and analysis pages 2-9

PLUS
Rachel Cooke, Andrew Rawnsley, Sunder Katwala and Geoff Dyer

The Prince of Wales and Duke of Sussex are joined by 'the other six' of the Queen's grandchildren to stand vigil at her coffin in Westminster Hall last night.
Aaron Chown/PA

Truss faces bruising return to political fray after funeral

Toby Helm, Michael Savage & Phillip Inman

Liz Truss is facing a political and economic baptism of fire this week with warnings of mass bankruptcies across the economy – even as the new prime minister prepares to lead the nation in a minute's silence tonight to honour the Queen's legacy.

Before the Queen's funeral at Westminster Abbey tomorrow and her burial at St George's chapel in Windsor Castle, Truss will appear on the steps of No 10 this evening at 8pm as part of a final national "moment of reflection" on the monarch's life and legacy.

Downing Street is hoping that people will take part in their homes and

on their doorsteps across the UK. Sailors, soldiers and air crews from the armed forces stationed overseas will also pause, including on ships and in bases, in what government officials believe could become a global event.

But with the period of national mourning ending after the funeral, when Truss will fly to New York to

attend the UN general assembly, and with MPs returning to Westminster on Wednesday or Thursday, the transition back to normal politics will be sudden and potentially bruising for a prime minister who had only been in office for two days before the Queen's death.

Last night, leading UK business organisations were renewing pressure on ministers for "absolute clarity" on what help government would offer them with their energy bills and warning of dire consequences if they continued to be left in limbo over the level of support in the medium term.

The new business secretary, Jacob Rees-Mogg, will make an announcement on support for business on

Wednesday to be followed by a mini-budget by the new chancellor, Kwasi Kwarteng, on Friday.

The director general of the British Chambers of Commerce, Shevaun Haviland, said Truss's previous

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Post-Elizabethan age
This performative unity has masked the crises that will return with full force

Observer Comment, p40

In today's Observer

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The Bake Off team turns from pastries to pianos
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'Laughter helps me': the blind West Bank standup
page 29



New Review

Adam Kay fearlessly answers your questions
pages 8-13



Magazine

Dear Philippa, I feel sure I'm about to have an affair
page 46



Sport

Emma Hayes: the bold boss of Chelsea Women
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News

The tributes

The buoyant air and dress code of a National Trust visit ... then a shift of mood to slow, silent solemnity

The queue

As the King pays a surprise visit, spirits remain high among those in line enduring the cold and fatigue, writes *Miranda Bryant*

Having waited hours in line to see the Queen lying in state – and with hours more left to go – well-wishers gave the new King Charles and Prince of Wales an upbeat reception during their surprise visit to the queue that in just a few days has become a London landmark.

With William telling a child “you’re over halfway” and his father telling a woman “I hope you’re not too frozen”, the royals were met with cheers and raised mobile phones as they greeted those waiting in Lambeth with smiles and handshakes.

The phenomenon of “the queue”, as it’s become known, has attracted fascination, confusion and awe around Britain and across the world.

Who would be willing to wait outdoors for as long as 24 hours, braving the elements along the Thames, for a few seconds alongside the Queen’s coffin – and why?

Now, as the Queen’s lying in state in Westminster approaches its final hours before tomorrow’s state funeral, researchers believe they have found the answer. A narrow majority vote Conservative, almost two-thirds backed remain and most of them are enjoying a feeling of “subdued positivity” as they wait in line for hours.

The queue to visit Westminster Hall, where the Queen’s coffin arrived on Wednesday, winds several miles along the south bank of the River Thames from Southwark Park, past Tower Bridge, Tate Modern and Waterloo to Lambeth Bridge.

It then doubles back along the north side of the river, through Victoria Tower Gardens, the park

alongside the Palace of Westminster, before reaching the hall where visitors steadily flow past the Queen’s guarded candlelit coffin in silence. An experience that is over in a matter of seconds.

Yesterday morning, the government reported a wait time of “at least 24 hours” – which later dropped to a slightly more reasonable 16 hours before starting to climb again. And yet, despite single-digit temperatures on Friday night, thousands continued to join the queue.

Rob Johns, a politics professor at the University of Essex who has been analysing the demographics and motivations of those queueing, said it is less a case of royalists simply wanting to mourn the Queen in person, and more “a collective gathering that is as much about the queue as it is about reaching the end of all the queueing”.

Those gathered are less nationalist or royalist than might be expected, on “the liberal side of the average Briton”, 58% female and 60% remain-voting, Johns said.

As opposed to the highly charged emotions of the crowds after Princess Diana’s death, those in the Queen’s queue are, despite the circumstances, enjoying themselves as they wait.

“It’s not grief-stricken, it’s not about weeping and wailing,” said Johns, who has so far surveyed about 400 members of the queue and will continue over the weekend.

He added: “They reported more positive than negative emotions. People are enjoying it.

“Not in a festival kind of way but in a kind of mutually satisfying way. Enjoying the collective, enjoying the gathering.”

In the queue for the Queen’s lying in state yesterday morning, people were cold, tired and bleary eyed but generally upbeat.

Slowly making their way across Lambeth Bridge, many wrapped in blue blankets handed to them by officials as they queued overnight, those waiting seemed to prove Johns’ findings largely true.

The mood was one of stoic endur-



It's not grief-stricken weeping and wailing. They have reported more positive than negative emotions

Rob Johns, politics professor

ance combined with the buoyant energy – and dress code – of a National Trust visit.

But once the crowds reached Westminster Hall the mood shifted to solemnity and emotion. Slowly walking in silence past the coffin, surrounded by guards and four flickering candles, most paused to bow, while some blew a kiss, put their hand to their chest or crossed themselves.

As they walked away, many were visibly emotional, wiping away tears.

Often carrying provisions in rucksacks or bags for life and dressed in warm jackets, well-wishers filed along the South Bank before reaching the final stretch across the river and into Victoria Tower Gardens next to the Palace of Westminster.

Among them was mother and son Sarah and Charlie Calloway, 58 and 20, who had travelled from east Sussex to join the queue at 10pm on Friday. Sarah, a retail assistant, said despite having not slept for 27 hours after joining the queue straight from work, it had been enjoyable but chilly. “It’s been fun, it’s been OK, it’s been cold. We’ve had a bit of fun on the way so all good,” she said.

Although she describes their family as “very royalist” the decision to see the Queen lying in state was “spur

ON OTHER PAGES

The young republicans: 'I've felt this week that I can't say what I think'
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Corgis and the Queen: Childhood in the shadow of St George's chapel
Focus, pages 34-35

Her death united us. A fractious future awaits
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RIGHT
President Biden and his wife, Jill, as they left the US yesterday to travel to the UK for the Queen's funeral.
Susan Walsh/AP



Biden cancels his planned first meeting with Truss but gives no reason why

Diplomacy

Julian Borger
World Affairs Editor

President's presence at funeral was expected to create chance for talks

Liz Truss's planned meeting with Joe Biden in Downing Street, which was to be her first major diplomatic event as prime minister, has been rescheduled for Wednesday at the UN.

Officials from both countries said that a meeting in the margins of the UN General Assembly would allow "fuller" bilateral discussion and was not the result of friction. But, whenever the two leaders meet, they face disagreements over Northern Ireland.

Biden and Truss will find plenty of common ground in pursuing a tough line on Russia for its invasion of Ukraine and on containing Chinese expansionism. But policy on Northern Ireland is a major irritant in the US-UK relationship.

The Biden administration has already warned that any unilateral steps to undo the Northern Ireland protocol would not be "conducive" to a US-UK trade deal, and the president, who is proud of his Irish roots, is expected to make clear his commitment to defending the Good Friday agreement, and urge her to keep negotiating with Brussels.

"Folks here are watching and [they] care," a senior US official said. "Truss continues to say she wants a negotiated agreement. So let's do it."

Arguing that the protocol is too much of a burden on British business, Truss has proposed to unilaterally negate parts of the agreement.

The protocol is likely to be included in her talks today with the Irish taoiseach, Micheál Martin, part of a hastily arranged diplomatic round as representatives from almost all the world's 195 countries, including 100 presidents, gather for the Queen's funeral.

Truss hosted the Australian prime minister, Anthony Albanese, and New Zealand's leader Jacinda Ardern at Chevening, her residence in Kent, yesterday. She will also meet Poland's president, Andrzej Duda, and Canada's prime minister, Justin Trudeau, at No 10 today.

The choice of whom to meet allows the new Truss government to send signals. Her choices emphasise the Five Eyes intelligence coalition as the anchor of "Global Britain". Duda is the only leader outside that group, a nod of solidarity to Nato's eastern flank.

She is also sending negative signals: a handful of countries have not been invited to the funeral – Russia, Belarus, Venezuela, Syria, Afghanistan and Myanmar.

The sting was felt in Moscow. The Russian foreign ministry called the snub "deeply immoral" and "blasphemous" to the Queen's memory.

China has been invited, and Beijing is sending Vice-President Wang Qishan, despite the fact that Chinese officials were barred from visiting the Queen's coffin as it lay in state.

The Saudi Crown Prince, Mohammed bin Salman, is expected to come to London to convey Riyadh's condolences. However, he is not expected to attend the funeral. His human rights record has continued to sink with the recent 45-year prison term imposed on a mother of five for tweets deemed to be critical.

He will be hoping to lever his family's long relationship with King Charles, who visited Saudi Arabia a dozen times as Prince of Wales...

Truly international funeral diplomacy is relatively recent. It relies on air travel to fly in leaders from around the world within a few days, and refrigeration to preserve the corpse until they arrive.

The last such event on this scale was the funeral of Japanese emperor Hirohito in 1989, which brought together representatives from 160 countries, of which 55 were heads of state and 11 were prime ministers.



ABOVE
King Charles III joins well-wishers near Lambeth Bridge in the queue to see the Queen lying in state yesterday. AP

ABOVE
The Princess of Wales meets Commonwealth figures at a lunch in Buckingham palace yesterday. WPA

of the moment". "It's a once in a lifetime thing," she said. "The Queen was extraordinary. I grew up with her, I'm part of a very royalist family."

At Riverside Café on Lambeth pier, business owner Ramzi Hedari, 49, said hot croissants, custard tarts, bacon baps, coffee and tea have been the most popular items with those in the queue.

They started serving at 7am but were unable to stay open overnight as planned due to staff shortages caused

by Brexit. Overall he described the mood as friendly, but said some customers had been tetchy.

"We understand they are tired because they've been queueing for 11 to 15 hours. But we take it easy with them. Some of them are moody but we don't blame them because they are tired."

However, while he said he respected the Queen, you would not catch Hedari queueing for hours. "I don't have the patience," he said.

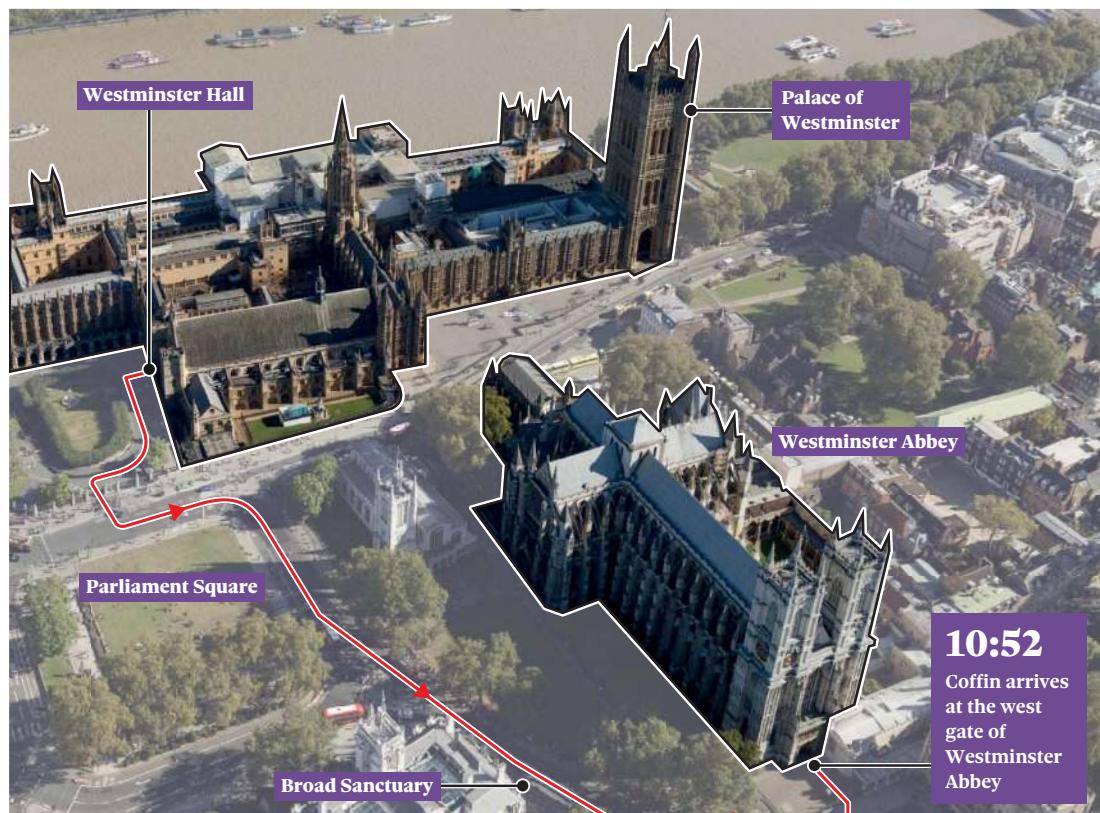
The timetable

Hour by hour: the Queen's funeral

Tomorrow the world will say farewell to Elizabeth in a historic state occasion filled with pomp and personal touches

10:44

The Queen's coffin will leave Westminster Hall and make the short journey to Westminster Abbey, where the funeral is to take place. King Charles and other members of the royal family will walk behind the coffin, accompanied by members of the King's household



How to follow the event on TV

The funeral will be broadcast across television and radio stations around the world. Most of the day aside from the private burial service will be filmed, with special coverage lasting all day

BBC

In the UK, coverage will air on BBC One and Two between 8am and 5pm, followed by a One Show special and highlights. It will also be broadcast across its radio stations and on iPlayer and BBC Sounds. Huw Edwards, Kirsty Young, Fergal Keane, David Dimbleby and Sophie Raworth will be leading the coverage

ITV

Will broadcast the funeral across its five channels from 9.30am, with coverage led by Tom Bradby and Julie Etchingham

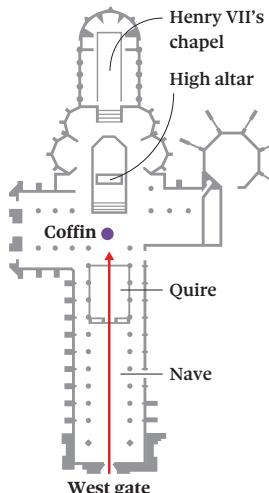
Other channels

Sky's coverage will be broadcast across its entertainment and sports channels from 10.30am to 1.30pm, with additional coverage all day on the Sky News channel. On YouTube, news providers including NBC, ABC, CBS, Sky and the BBC will stream the day's events live allowing viewers around the world to tune in for free

11:00

The funeral service will begin

The doors to Westminster Abbey will have opened at 8am to allow guests to take their seats. Symbolic artefacts, including the Sovereign's Orb, which is presented to British monarchs during their coronation, will be on display



Who's leading the ceremony

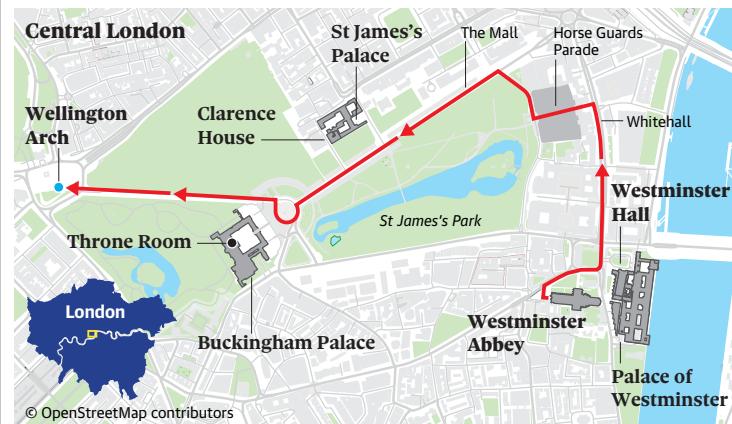
The service will be conducted by the Dean of Westminster David Hoyle, with the Archbishop of Canterbury Justin Welby giving the sermon. It will include prayers and a reading from Liz Truss, the prime minister. Towards the end of the ceremony, at 11.55am, the Last Post will sound, followed by a two-minute silence observed in the Abbey and across the UK

Who's attending the ceremony

Around two thousand guests are expected to attend the funeral service. They include world leaders such as the US president Joe Biden and French president Emmanuel Macron as well as holders of the Victoria and George Cross and nearly 200 key workers and volunteers recognised in the Queen's birthday honours. Former UK prime ministers are also likely to attend

12:15

The Queen's coffin will be transported 1.5 miles in a walking procession from Westminster Abbey to Wellington Arch



From brass bands to ballet, scramble begins for a royal figurehead

Arts

Vanessa Thorpe

Arts and media correspondent

Creative bodies will compete for the most familiar faces to fill valuable roles at the top

The British Open Brass Band Championship, one of more than 50 arts organisations which boasted the Queen as patron, had added reason to mourn her death as musicians from Brighouse & Rastrick raised the challenge shield at Birmingham last weekend. Like many bigger creative institutions, galleries and museums, the brass band contest will now hope to secure a new royal patron.

Stylish images of Diana at the English National Ballet, or of Catherine, the new Princess of Wales,

at the National Portrait Gallery, where she became patron in 2012, make the value of a regal connection very clear. Who you get is a competitive issue. The next few weeks will see a quiet scramble to acquire a member of the immediate royal family.

"Institutions are very keen to secure the right patron," said Tim Marlow, chief executive of the Design Museum and former artistic director at the Royal Academy of Arts. "It matters hugely and creates many more funding opportunities, both nationally and abroad."

Despite the Queen handing down several patronages when she reached her 90th birthday, many still need re-allocating. Among other musical groups waiting to hear are the Royal Philharmonic Society, Help Musicians UK, the Royal Schools of Music, Royal College of Organists, Royal Northern College of Music and the London Symphony Orchestra (LSO).

Last Sunday, the LSO's conductor, Sir Simon Rattle, led a rendition of God Save the King while his Barbican audience stood in silence. With a programme of British music, Rattle offered the season's opening concert in tribute.

Her late Majesty's patronage of the orchestra began with her accession to the throne, and a spokesman said that having the sovereign "as a highly esteemed badge of honour and a great privilege" had been "immensely helpful in our relationships with our overseas promoters and audiences".

"After the period of mourning," he added, "all of HMQ's charities, and indeed all of the King's charities when he was Prince of Wales, will be working with the Palace to determine how the royal patronage is taken forward."

The Royal Philharmonic Orchestra, where Charles recently became patron, probably plans to hang on to him. His mother was also patron of

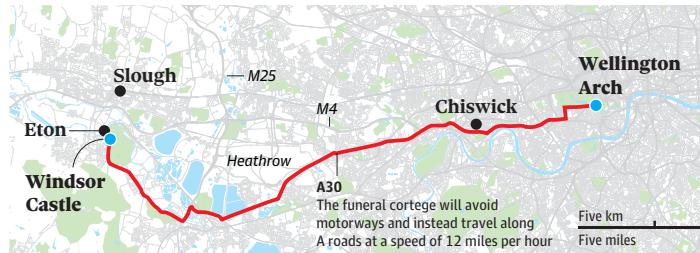
the Royal Opera House and the Royal Ballet, dating back to the granting of a royal charter in 1956, and it will be hard for the King to fill all these roles.

Although a 2020 study found no proof that charities benefit financially from a royal patron, kudos is hard to evaluate. "It is a competitive moment," said one former museum head. "Whatever institutions say, they will be doing their best, unless a royal name goes against their ethos in some way. I shouldn't think Tate, for example, is so bothered."

Four years ago, Tate, in fact, announced Princess Eugenie as patron of its youth organisation. Hitching your wagon to a rising royal star is not a bad move. Prince William, now Prince of Wales, has been president of Bafta since 2010, and although Sophie, Countess of Wessex, is not the most recognised royal, she was close to the Queen and stands to inherit several roles. She is also possibly in

13:00

The coffin will be transferred to a hearse before making a 25-mile journey to Windsor Castle

**15:06**

The hearse will arrive at the castle just after 3pm, and will travel in procession to St George's chapel, which sits within the walls of Windsor Castle, via the Long Walk

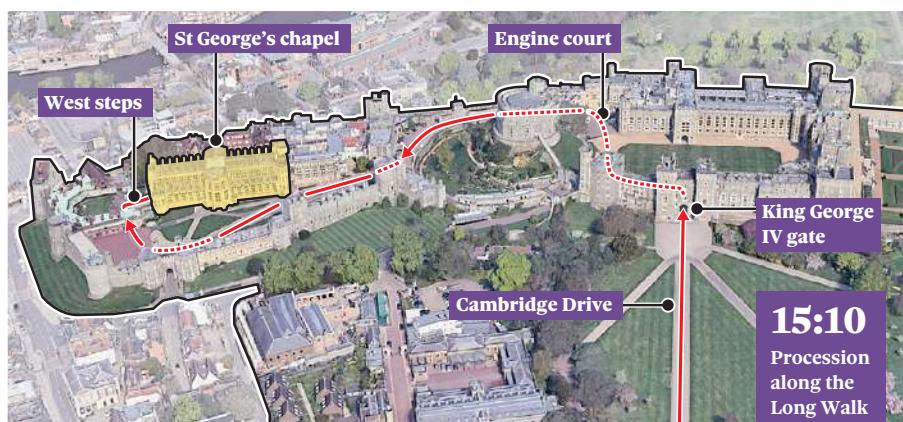
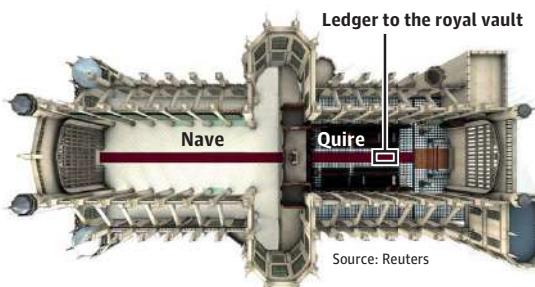


Image: Google Earth. Image data: Landsat/Copernicus

16:00

A committal service conducted by the Dean of Windsor

Attended by about 800 people, including members of the Queen's household. It will include prayers and music from the choir of St George's chapel before the Queen's coffin is lowered into the Royal Vault

**19:30**

The Queen will be laid to rest in a private ceremony attended by her family in the King George VI Memorial chapel. She will be buried with her husband, the Duke of Edinburgh

line to become Duchess of Edinburgh, if her husband Edward is handed his late father's title, bestowed upon Charles on Prince Philip's death.

The National Theatre already has the Duchess of Cornwall, now Queen Consort, as patron, after a brief period in which Meghan, Duchess of Sussex, took the role.

But Rada, the drama school, is now without a dedicated royal. "We were honoured to have had the Queen as our patron," it said, "and are waiting to hear from the Palace in due course."

The late Queen had become patron of the Royal Shakespeare Company at its creation in 1961, and last visited Stratford-upon-Avon in 2011 to reopen the refurbished building. This weekend, a spokesperson at the theatre, which screens the funeral tomorrow, said: "The King is our president but there are no assumptions about the future."

In visual arts, the late Queen's clos-

'Securing the right patron matters hugely and creates many more funding prospects'

**Tim Marlow,
Design
Museum**

est link was with the Royal Academy, the site of her first official engagement after coronation. Former secretary Charles Saumarez Smith told the *Art Newspaper* that being a royal institution "gave a sense of long-term stability independent of government control". It can also, however, give the erroneous impression that an organisation is fully state funded.

Her late Majesty also served as patron of the Art Fund from 1953, when galleries reorganised after the second world war, and filled the same role at smaller art charities, including the Royal Watercolour Society.

A keen amateur painter, it was Charles who became the first royal patron of the National Gallery in 2016, causing many to recall his infamous 1984 criticism that its extension was "a monstrous carbuncle".

His wider views on architecture have made him few friends in the profession.

How to get away from it all – your guide to a royal-free bank holiday

Alternatives

James Tapper

From a historic church visit to a flutter on the horses, there are many ways to escape Monday's shutdown

Watching the state funeral tomorrow is not compulsory, even if some public figures have claimed it should be. But anyone looking to avoid it has other options. The bank holiday shutdown stretches from supermarkets and big retailers to leisure centres and tourist attractions. No English Heritage site will open, not even its historic churches, it confirmed last week, nor any National Trust garden or stately home.

People with a car and a full tank – many petrol stations will be shut – can escape to the countryside. National Trust car parks will be open, as are national parks and trails, and local footpaths. Ramblers can take a



Karen Pickering, who swam for Britain, at Putney leisure centre, which is open tomorrow.
Tom Jenkins/
the Observer

break at most pubs with chains such as Greene King and Whitbread.

Tourist spots are shut, but plenty of the UK's historic and picturesque churches are not, and while some are showing broadcasts of the funeral on big screens, many will simply be open for visitors. St Cwyfan's church-in-the-sea in Anglesey, the Church of the Good Shepherd in Lullington, East Sussex, and Kilpeck Church in Herefordshire are all worth visiting, with more around the country.

If you don't have a car, then trains and buses will be operating, strike-free, and there will even be extra services to cope with demand for travellers to London and Windsor.

Staying local with a trip to the park or a playground may be easier. And not everywhere is shut: independent shops and restaurants are more likely to be open, unable to lose a day's business while facing rampant inflation and the spectre of winter fuel bills.

While most leisure centres will shut all day, some will open for swimmers and exercise classes, such as Putney leisure centre in London, and others will open in the afternoon, including Stechford leisure centre in Birmingham. Searching for a snooker hall, soft play centre, bowling alley or a climbing wall will also yield results in some places.

And anyone with an interest in open justice can drop into a magistrates court – although most hearings have been cancelled, some courts will open early on Monday, if they have to deal with any defendants taken into custody overnight.

There is even a smattering of live sport on television. Premier league games and county championship matches have been put back, but the cycling road world championships are live from Australia on Eurosport and cricket fans can watch five back-to-back games in the European Cricket Championships on FreeSports. And with race meetings in Fairyhouse in Meath and Listowel in Kerry, there's always the horses.

Royalists may have little sympathy for republicans who choose not to mourn the Queen's death, but fam-

ilies with small children may not have the stamina to watch the BBC's nine-hour uninterrupted broadcast, or the slightly shorter coverage on every ITV and Sky channel.

And people suffering the bereavement of a close relative, or those caring for someone with a serious illness, may find themselves unable to cope with the public spectacle.

Stephen Buckley, head of information at Mind, the mental health charity, said many people reacted differently to the Queen's death: "However you're feeling about the news and the broadcast of the funeral, it's OK to feel that way."

"It is perfectly OK to take whatever measures you find help you feel safe and well, whether that be only choosing specific times to look at the news, or opting out of viewing media coverage altogether. The most important thing is that you do what helps your wellbeing."

The future

Buckingham Palace is undergoing a £370m restoration programme paid for from the sovereign grant.



Balmoral Castle in Aberdeenshire and its estate is privately owned by the monarch.



Windfall from offshore energy boom set to spark fresh debate about funding the royals

Finances

Jon Ungoed-Thomas

The crown estate owns all the seabed around the UK and could earn hundreds of millions from windfarm projects

The royal family stands to benefit from a huge windfall from the boom in offshore energy, potentially sparking a debate about funding the monarchy.

The Treasury has confirmed that an official review of the sovereign grant, which stands at £86.3m a year, is expected to come into effect from April next year. Officials say they want to ensure the funding is at “appropriate” levels.

Public finance for the royal household is paid as a fixed proportion of profits of the crown estate, the organisation that manages the crown’s public lands, including coastal and marine assets. These profits are now expected to rise significantly because of the drive by energy companies to harness wind power.

A Whitehall source said: “The review will take account of significant extra revenues that the crown estate expects to receive from the next

phase of offshore wind developments – forecast to be several hundred million pounds each year while these projects are in development.”

The crown estate owns virtually all of the seabed around the UK to a distance of 12 nautical miles. The value of its marine portfolio is now worth £5bn, driven largely by demand for seabed leases for windfarms.

As chancellor George Osborne announced a reform of public funding of the monarchy in 2011, replacing the civil list with the sovereign grant.

The first such grant in 2012-13 was £31m to pay staff costs, official travel and royal household expenses. But the core grant for these costs had increased to £51.8m by 2021-22, with an additional £34.5m for works at Buckingham Palace.

The monarchy benefits from what has been described as a “golden ratchet” clause under these arrangements, in which the amount of money

can only be increased each year or stay at the same level. A cut in the grant would require a change in the law. The review is conducted by the royal trustees, who are the prime minister, the chancellor and the keeper of the privy purse.

The royal household initially received 15% of the profits of the crown estate under the sovereign grant arrangements, but this was increased to 25% from 2017-18 to pay for Buckingham Palace renovations.

The 10-year “reservicing” works will cost an estimated £369m and will replace 100 miles of electrical cabling, 6,500 electrical sockets and 20 miles of skirting boards. It was anticipated that the royal household would continue to receive 25% of crown estate profits until the project is completed, which is expected to be in 2026-27. But this may now be re-examined in the light of additional expected profits at the crown estate.

‘Their money can stay as it is or go up. It can never go down. It’s got better because of windfarms’

Norman Baker, former MP

Royal duties are also funded by profits from the Duchies of Lancaster and Cornwall. The Duchy of Lancaster is a private estate owned by the monarch. It covers 18,481 hectares (45,667 acres), most of which is in northern England. Its holdings include quarries in the High Peak areas of Derbyshire, an airfield in Staffordshire and the Goathland estate in North Yorkshire, the location for the Hogsmeade station in the first Harry Potter film.

The duchy has net assets of £652m and delivered profits of £24m in the year to 31 March 2022. It has been largely used to fund the late Queen's official duties, but tax is paid on income not used for royal duties.

The Duchy of Cornwall covers 52,449 hectares of land in 20 counties, most in the south-west of England. Its holdings range from most of the Isles of Scilly and vast tracts of farmland in Cornwall to Dartmoor Prison in Devon and the Oval cricket ground in south London. It has net assets of more than £1bn and delivered profits of more than £23m in the year to 31 March 2022.

The duchies are exempt from corporation tax. King Charles will also not pay inheritance tax in a "sovereign to sovereign" exemption agreed by prime minister John Major in 1993.

The author David McClure, who died in June, discovered a revealing HM Treasury memo in researching his book on the royal finances, *The Queen's True Worth*. The note, contained in a cache of papers covering a 1989 review of the civil list, stated: "The state provides for the monarchy in two ways: first through explicit finance and secondly by foregoing tax on the sovereign's private wealth.

It should be noted that immunity from taxation has enabled the government to pay a small civil list confined to specific official aspects and thus keep the whole issue of financing the monarchy in a rather lower key than would otherwise be the case."

The focus by the royal household on value for money and a smaller number of royals on frontline duties may now lead to fresh scrutiny of the funding arrangements.

Norman Baker, the former Liberal Democrat MP and author of *And What Do You Do?*, a book on the royal family, said he had written to the National Audit Office and the Commons public accounts committee calling for a wide-ranging review of the funding arrangements. He said: "Their money can stay as it is or go up. It can never go down. It's got much better for them because they're benefiting from the money from windfarms."

King Charles is expected to review the vast property portfolio of the royal family. The royal household website lists 22 residences, including Buckingham Palace, St James's Palace, Kensington Palace and Windsor Castle. Sandringham and Balmoral in Scotland are privately owned.

In his book, McClure estimated the monarch's private wealth at about £400m. The assets held in the name of the crown are worth several billions of pounds.

The Treasury declined to comment on the review of the sovereign grant.

Windsor Castle, the Queen's main home for the last decade, is part of the occupied royal palaces estate.

Sandringham House and country estate in Norfolk is part of the monarch's personal wealth. PA, Getty, Reuters

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'I was called a complete idiot': Charles recalls views on organic farming

Monarch's views

Jon Ungoed-Thomas

On final day as prince, he remembered reaction to his warning about antibiotics

King Charles III said he was thought of as a "complete idiot" for wanting to farm organically, but was proved right over his concerns about the impact of the use of antibiotics in conventional agriculture.

At one of his last official engagements as Prince of Wales on the day before the Queen's death, Charles talked about his longstanding concerns that the widespread use of antibiotics could lead to increased resistance in bugs and viruses.

He said: "One of the reasons I went organic 40 years ago was because I felt there was an overuse of antibiotics. And I felt that if you overdo it, you end up with resistance. Anyway, that's happened. I was told I was a complete idiot for even suggesting going organic."

The King farmed organically at Home Farm near his Highgrove residence in Gloucestershire, but in 2020 it was announced that he would not be renewing the lease as he prepared for greater royal responsibilities. He continues to farm organically at the Sandringham estate in Norfolk. Organic farming methods strictly limit the use of antibiotics.

Speaking at a global allergy symposium at Dumfries House in Scotland, the King said he was concerned by expert evidence that western lifestyles may have contributed to the reported global increase in allergies.

He said: "It seems to spread further and further as people take up a



Charles visits Cotswold Farm Park in 2020. PA

western lifestyle. And what's so sad is that people are still adopting this lifestyle when we've discovered what damage it has already been doing."

King Charles suggested he supported concerns that modern homes could be over-sanitised, potentially reducing exposure to microbes that can be beneficial to health. He said: "When I was small if I dropped my food on the floor I was encouraged to eat it. I was told 'it was good clean dirt, it won't harm you at all'. Now, it's gone berserk, I think, the other way."

The meeting on 7 September is significant because it may have been the last occasion when Charles was willing to speak so candidly about his personal views. He said in an interview in 2018 that he would stop speaking out on topics he felt strongly about when he became king.

Many environmentalists say the

King has been vindicated on many of his warnings about the risk from plastic waste and "gasses pumped out by endless cars and aeroplanes". Charles was just 21 when he made a landmark speech on the environment at a countryside conference in Cardiff in 1970. He warned presciently about the impact of pollution, gas emissions and overpopulation.

He said: "When you think there are 55 million of us on this island using non-returnable bottles and indestructible plastic containers, it is not difficult to imagine the mountains of refuse that we shall have to deal with."

The allergy symposium was organised by the Natasha Allergy Research Foundation, which was set up by the parents of Natasha Ednan-Laperouse, who died in July 2016 after suffering an allergic reaction from a baguette containing sesame seeds.

Potential flashpoints with the PM

Charles has pledged to stand above politics now that he has succeeded his mother as monarch. But he is a man of strong views. During his weekly audiences with the prime minister, Liz Truss, there will be things on which they might not see eye-to-eye.

The environment

In November last year at the Cop26 summit in Glasgow, the King told world leaders that they needed to be on a "war footing" to tackle climate change because time had "quite literally run out". While Truss has pledged to stick to the 2050 net zero target on carbon emissions, she has not been a vocal champion of the green agenda, having pledged to scrap green levies on energy bills and spoken out against solar panels

in rural areas. She has also appointed Jacob Rees-Mogg, who has doubted whether climate change is caused by humans, as business secretary.

Energy policy/fracking

While the King has made few if any public interventions on the issue of fracking, most environmentalists believe he will not be a supporter of Truss's decision to lift the moratorium on it. Fear of earthquakes, water and air pollution are among the reasons it is controversial, and that the natural gas it produces is still a fossil fuel.

The future of the union

The union of England, Scotland, Wales and Northern Ireland will continue to be dear to the new King's heart, as it was to his mother's. Truss, however, is determined to

drive a hard bargain with the EU on the Northern Ireland protocol, an approach that could endanger peace on the island of Ireland. Her trenchant pro-Brexit approach could also boost support for Scottish independence.

Poverty/cost of living crisis

Even during the period of national mourning, Charles has spoken of his concerns over the spiralling cost of living. That in itself will not put him at odds with Truss, whose government will announce measures this week to help with energy bills. But Truss believes that the state should step back from people's lives. The Prince's Trust – the King's creation – is, on the other hand, an interventionist organisation that helps those "facing the greatest adversity on to a pathway to employment".

Young Britons

'It pains me to see debate shut down about the role of the monarchy as if it's treasonous or disrespectful'
Timothy Parker, 21



'How anyone can defend the cost of the funeral and coronation in a cost of living crisis is beyond me.'
Anna Farrow, 26

'I have felt this week I can't say what I think' – young republicans speak out

Public opinion

Shanti Das

A growing minority want an elected head of state – and some feel 'shaken' by treatment of anti-monarchists

Timothy Parker feels ambivalent about the events of the last week. "On the one hand," the 21-year-old says, "someone of unquestionable importance has died." On the other, the blanket coverage of royal affairs – "royals with flowers, royals with pens, royals with letters" – has left him frustrated.

While he is respectful of those in mourning and understands that the death of the Queen is a historic event, he finds the pomp and ceremony during a cost of living crisis "infuriating". "I'm aware that part of it is symbolic, but don't those symbolic acts just reinforce the underlying class hierarchies that are so plain to see?" he says.

Parker, a modern languages student, from Morton, Lincolnshire, is one of a growing minority of young Britons who are sceptical of the monarchy. According to polling last year by

YouGov, up to a quarter of all adults want an elected head of state, up from a fifth in 2019. But among young people, the figure is higher, with 41% of 18 to 24-year-olds wanting an elected head of state and 31% saying they would like to see the monarchy continue. The trend is mirrored in analysis by the National Centre for Social Research, which shows support for the monarchy is declining among younger age groups.

Despite his republican leanings, Parker, who says he has "reverence for the Queen as she's been in all our lives" but no such affection for Charles, thinks discussion about the monarchy is "hardly the most pressing issue of our times". "Alternatives to monarchy don't solve social inequality," he says.

But unlike his family, who believe that discussing the issue now is in

"bad taste", he thinks it's the right time for a debate. The arrest of anti-monarchy protesters under breach of the peace laws only served to strengthen his resolve.

"It pains me to see any attempt to discuss the role of the monarchy shut down as if it's treasonous and horribly disrespectful," he says. "I would rather discuss it now than wait until everyone's lost interest and we just return to accepting the status quo."

For Charlie Taylor, too, the last few days have bolstered his feelings about the need for reform. The 26-year-old from Leigh-on-Sea, Essex, has disliked how "forced" he believes everything feels, "from the stretched-out funeral procession to shutting down food banks for the day and absurdly minuscule acts, such as shutting a bike rack". He is frustrated that "none of the discourse is zooming out to look at colonialism".

The monarchy, he believes, is a "relic of the past". "I don't find my views extreme. I'm angry primarily because all the talk is positive and sentimental," he says. "I just want an honest conversation about the reality. The Queen's reign wasn't sunshine and rainbows."

As with Parker, Taylor's thoughts have led to debate at home. Hearing his father refer to himself as "one of the Queen's subjects" was jarring, and a conversation about the near wall-

to-wall TV coverage scheduled for the Queen's funeral on Monday led to a heated debate with his mother and sister. He can't see the point of broadcasting it across all channels, but they disagree. "There's simply no need from a logical standpoint but all I got in pushback was 'it's tradition,'" he says.

Sarah Davies, who lives in Walthamstow, east London and holds republican views, has also found the issue divisive, and says she has felt "genuinely shaken" by the way "anti-monarchs have been treated" since the Queen's death, including the arrests of peaceful protesters.

"I have always been proud to live in London, and to live somewhere where free speech is celebrated. But I have felt this week that I cannot say what I think. I'm worried I might offend someone, even friends and workmates," the 39-year-old, who works in public health, says. "I've felt oppressed in a way that I never thought I would living in London."

Anna Farrow, 26, an interior designer from Eastbourne, adds that she has "always been staunchly anti-monarchy and this past week has cemented that fully". "How anyone can defend the cost of the funeral and coronation in a cost-of-living crisis is beyond me," she says.

Whether the gradual decrease in support for the monarchy will accel-

'I want an honest conversation ... The Queen's reign wasn't all sunshine and rainbows'
Charlie Taylor, 26



erate under King Charles, or turn into something more, remains to be seen. But what's undeniable is that interest in the debate has spiked in recent days. Hashtags including #abolishthemonarchy and #notmyking have trended intermittently on Twitter, while Google searches for "abolish the monarchy" – which typically spike after royal scandals – reached an all-time high.

But some online communities for royalists have also seen their numbers swell. One such group on the forum platform Discord has more than 500 members and has seen young people from the UK joining in recent days. "I'm a monarchist myself and I'd love to find an active community of like-minded peeps to have fruitful discussions regarding the same," one new member wrote. "Also here to mourn the passing of Her Majesty."

Reko Smith, 23, a royal supporter, who lives in Basingstoke and works in project management, adds that his views on the monarchy have "always been positive" and says the fact "many young people don't connect" with the royals is "unfortunate".

He believes that the Queen's "life-long dedication and devotion to service" were incredible, and he is optimistic for the monarchy's future. "If it ain't broke, don't fix it," he says. "I have no doubt King Charles III will follow in his mother's footsteps."

ON OTHER PAGES

Can you be both keen on tradition and open to change? Well, that sounds like Britain to me...
Sunder Katwala, Comment, page 44

Full of love for my country and at odds with it – a week to drive you mad
Geoff Dyer, Comment, page 47

Trial by TikTok: wave of online vitriol unleashed on Meghan and Camilla after Queen's death

Internet

Posts containing slurs and misinformation about royal women have been liked by millions on social media. By *Shanti Das*

As solemn reports of the Queen's death dominated TV bulletins and newspaper headlines, online another kind of royal content was drawing in millions of views.

Posts containing abuse and misinformation were widely shared on social media in the days after the news broke – many of them aimed at Camilla, the new Queen Consort.

Doctored photos of Meghan Markle, the Duchess of Sussex, and posts claiming that Her late Majesty had been murdered because she held secrets on politicians, or was killed by the Covid-19 vaccine, were also widely shared, analysis shows.

On TikTok, the fastest-growing news source in the UK, whose user base is dominated by Gen Z, the most watched royal-themed clips included those that derided Camilla's appearance and pitted her against the late Diana, Princess of Wales.

One video, liked 1.1 million times on TikTok since it was posted a week ago, contained a montage of photos of Camilla and Diana. The captions read: "The woman he cheated with... The woman he cheated on," prompting vitriolic comparisons between the women in the comment section.

Others called Camilla "cowmilla" or an "evil witch", and claimed that she was a "puppet-master" in the royal family who was "struggling to contain how happy she is" about the Queen's death. Many were promoted by accounts claiming to be run by young fans of Diana.

Other accounts shared doctored photos of Meghan, suggesting that she had been pictured wearing a T-shirt emblazoned with the words "the Queen is dead". On Twitter, one post containing the image with the caption "I can't believe Meghan went there" was liked 27,000 times.

Back on TikTok, several videos claimed to show Meghan at the Queen's funeral and criticised her for copying an old outfit of Diana's. One was liked 3.7 million times – though the funeral, scheduled for tomorrow, had not yet taken place.

The content gives an insight into the nature of some of the information about the royal family being pushed to those who get their news on social media.

While the Duchess of Sussex has



Posts on TikTok, a growing source of news in the UK, targeted Camilla, the Queen Consort, pitting her against the late Diana, Princess of Wales. TikTok

been targeted repeatedly with abuse online, the vilification of Camilla is a newer phenomenon among young people.

For years after the breakup of Diana's marriage to Charles in 1996, Camilla was characterised by some in the media as a "marriage wrecker", blamed by many for their separation and the princess's subsequent death. The coverage has softened, now focusing on her charity work and portraying her as friendly and approachable.

Active communities for Diana fans and Camilla critics continued to operate, but their reach was largely confined to Facebook groups, which members choose to join. On TikTok, anti-Camilla content – which has been growing in popularity since the broadcast of Netflix drama *The Crown* – has been widely promoted to young people in recent days.

Dr Laura Clancy, a media lecturer at Lancaster University who has studied media representations of the royal family, said that the "drip, drip of negative coverage" could have an effect on shaping Gen Z views on the royal family at a time when debates about its role in modern society have been intensifying.

'While much of it is not explicitly anti-monarchy, it is certainly creating a discourse around it'

Dr Laura Clancy, lecturer

For many, their first exposure to information about the new King and Queen Consort could be on social media. "While much of it isn't explicitly anti-monarchy, it is certainly creating a discourse around the monarchy in a way that isn't set by the official narrative," Clancy said.

While motives for posting anti-royal content vary, doing so can generate large returns for account-holders in the form of views, likes, follows and advertising revenue.

As it does for newspapers and websites, royal content can generate traffic from global audiences for social media creators. In the UK, Google searches have been dominated by queries relating to the royals since the Queen's death, with nine of the top 10 trending search terms including references to Her late Majesty or the new King.

Some of the accounts posting anti-Camilla and Meghan content appear to have begun doing so specifically to capitalise on the increased interest in the royals. One that previously posted videos of the Kardashians pivoted to posting hate content about Camilla hours after the Queen's death was announced.

Dr Sophie Bishop, an expert in influencer culture and social media algorithms at Sheffield University's school of management, said accounts were often rewarded for pushing out "huge volumes" of content and that the most polarising posts often perform best. "Even if you're [posting] a video because you're criticising it, you're still amplifying it," she said. "It does really well because you have the negative and the positive response."

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LEFT
Cohen in 1968
and, below,
performing
in 2009.
Tony Vaccaro,
LA Times/Getty

ABOVE
The animated
ogre Shrek
first turned
Hallelujah into
a monster hit in
2001. Alamy

but to no great acclaim. Cohen himself performed it at the end of the 1980s, again with no real success. It needed John Cale with a slightly different version for the song to gain greater recognition, and then Jeff Buckley, who in 1993 was signed by Columbia Records, albeit under a different boss.

In 1994, Cohen, suffering from excessive drinking and depression, moved for five years into a Buddhist monastery in California. Soon after leaving the retreat, he learned that Dreamworks was making a computer animated film, *Shrek*, in which they planned to use Hallelujah, with Shrek lamenting about the captive Princess Fiona. It seemed an unlikely choice. "I just thought it was right for the complex mix of feelings, not often there in a family movie," says *Shrek*'s director Vicky Jenson, who used Cale's voice in her film. "I also chose it to keep 'butts on seats' as it was a well-known song. But I cut the naughty bits, such as 'tied you to a kitchen chair' and 'saw you bathing on the roof'."

Goldfine told the *Observer*: "Hallelujah was revitalised by *Shrek*." It led to more cover versions by the likes of kd lang and Brandi Carlile. Hallelujah also became hugely popular on TV talent shows, with Alexandra Burke winning *The X Factor* in 2008 with her rendition, and subsequently topping the charts. Yet Cohen never seemed angered that others had fared so well with his song. In a rare musing about their success, he simply speaks in one clip in the documentary about that being "an irony".

A rejuvenated Cohen toured worldwide in 2008-9 and, in his late 70s, again in 2012-13. Hallelujah was always sung, usually with Cohen on his knees near its end. "It became, effectively, an international hymn – religious or otherwise," says Geller.

Hallelujah was performed at the Covid memorial service in early 2021 in Washington, while it is regularly played at engagements, weddings and funerals. In the documentary, released in cinemas this weekend, the singer Regina Spektor cites it as "a contemporary prayer" and "a manual for modern survival".

"There is absolutely no doubt that Hallelujah helped rejuvenate Leonard's career," says Goldfine. "And finally, a quarter of a century on, it was reclaimed by him as his own song."

Ten years and 180 versions: Cohen's almighty struggle to write Hallelujah

The epic song, initially rejected by his record label boss, has since become a classic. A new film tells the full story

Richard Brooks

Hallelujah is one of the most famous songs ever written, yet a new film reveals it took Leonard Cohen 180 attempts over a decade to perfect – only for it to be rejected by his record company. Nearly 20 years went by before an animated ogre, Shrek, turned the song into a monster hit.

The makers of the documentary, *Hallelujah: Leonard Cohen, A Journey, A Song*, had unprecedented access to Cohen's many notebooks, showing his scrawled handwriting and deletions. "We got Leonard's 'tacit blessing' not long before he died in 2016," co-director Dan Geller told the *Observer*.

Cohen had pencilled in his ill-fated meeting with the president of Columbia Records, Walter Yetnikoff, who turned down the album, *Various Positions*, on which Hallelujah was the main track.

One day in 1984, John Lissauer, his arranger and producer of many

years, got a call. "Leonard asked if I wanted to make a record as he had some new songs, including one called Hallelujah. I never asked about the lyrics or for him to explain them as that would have been insulting. I simply wanted to be the audience. I really thought Columbia would like it. Boy, was I wrong. Yetnikoff hated it."

But he provided no explanation except for some vague comment about "not liking the mix". Geller and co-director Dayna Goldfine tried to interview Yetnikoff. "But his wife said he had dementia," says Goldfine. He died last year.

"How could Columbia get it so wrong?" asks Lissauer.

The rejection was devastating for Cohen. "He was absolutely crushed," says French photographer Dominique Issermann, who lived with Cohen while he was writing the album and had sat in on the studio recording. While Cohen never spoke vitriolically about the blow in public, in one clip in the film he talks of being told by Columbia: "We know you are great, but don't know if you are any good".

Hallelujah began its life with a religious slant, reflecting Cohen's Jewish heritage, with allusions to King David and Bathsheba ("The secret chord that David played") as well as Samson and Delilah. Later versions



'He would play different versions of Hallelujah for me. It is such a riddle; such a symbolic poem'
Dominique Issermann

were more spiritual, and sometimes sexual. Lines such as "When David played, his fingers bled" are shown as abandoned.

Cohen recorded the date of his first encounter with Issermann in his notebooks. She recalled in the film: "We'd have coffee together in the morning before he'd start work on it [Hallelujah]. He would play different versions in front of me. But it is such a riddle; such a symbolic poem. Yes, it's obscure – like a bird flying round the room."

After its rejection, Hallelujah was sung at a few concerts by Bob Dylan,

Tory MPs fear Truss's policies will create a 'complete open goal' for Labour

Bankers' bonuses, the NHS and tax cuts that favour the rich are all causing jitters on the benches behind the PM

**Michael Savage
& Toby Helm**

It is less than a fortnight since Liz Truss formed a new government after a summer of bitter Conservative party infighting. It is just days until her chancellor reveals significant plans that are likely to dominate British politics and frame the next election.

Yet the Palace of Westminster has rarely been so becalmed. As mourners have wound their way into Westminster Hall to pay their respects to the Queen, a building that would ordinarily be a hotbed of political jousting, plotting and intrigue has instead become a site of pilgrimage, respect and quiet reflection.

While there has been a natural and well-observed suspension of political hostilities, however, MPs across the political divide are under no illusions about the maelstrom that will be unleashed when the Queen's state funeral has been completed and the period of mourning ends.

The pent-up tensions will be released in an extraordinary week that will see Truss attempt to make up for lost time and define her early days as prime minister. After meeting world leaders this weekend, but not US president Joe Biden, Truss will then take to the world stage at the UN

general assembly in New York, before a blitz of headline economic and policy announcements designed to kick-start her time in No 10. Meanwhile, opposition parties have a raft of attack lines on bankers' bonuses, the NHS and tax cuts ready to launch.

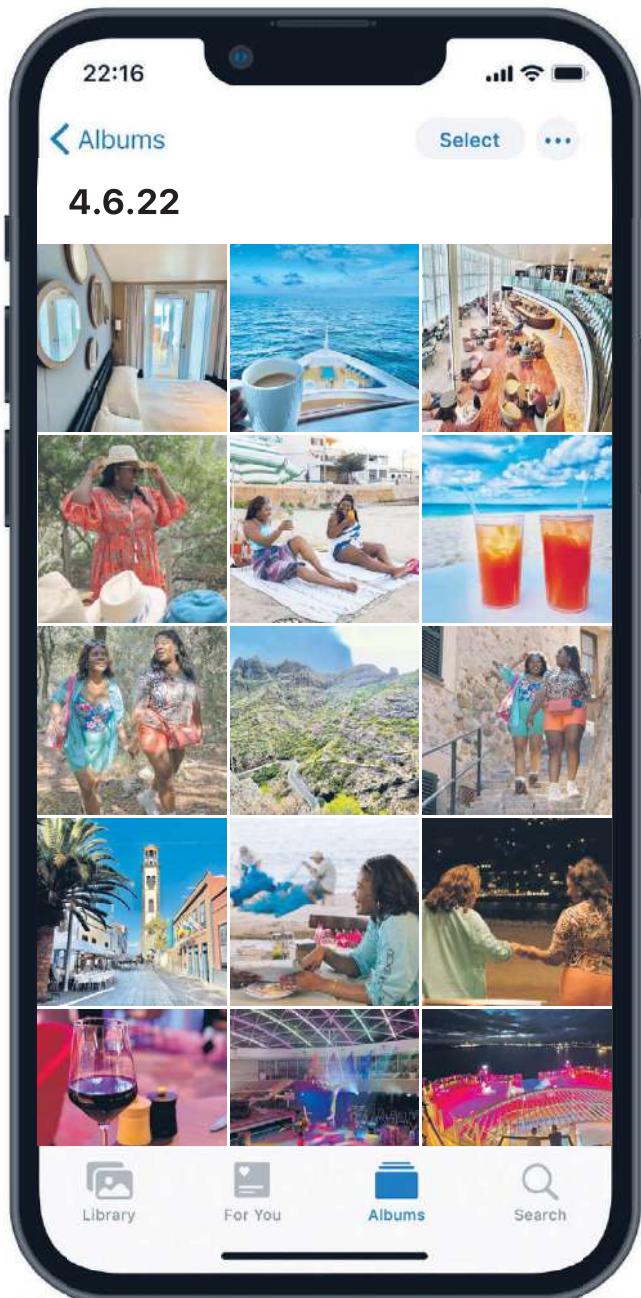
Away from the state ceremony, political activity has been fraught. Downing Street sources said the new prime minister has, throughout the period of mourning, carried out a heavy load of desk duties.

At the same time, Tory MPs have been despairing at the early direction Truss has been charting. She has been overhauling the No 10 team and taking aim at the civil service. Officials have been frantically working on a huge economic announcement that is a budget in all but name.

All the while, senior opposition MPs have felt a deep sense of frustration that they have been unable to say anything about Truss's plans. "Over this period, there have been all sorts of briefings about what the government says it is going to do, which have somehow emerged from somewhere – and we've just been sitting here very politely," said one shadow cabinet minister.

Among some Tory MPs, there is already disbelief that Truss will go through with an economic programme they believe opens up clear ground for Labour to move into – framing the Tories as fiscally incontinent and favouring the wealthiest over average households.

Key among the concerns are £30bn in tax cuts that will disproportionately benefit the wealthy, the removal of green levies set to dent the



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Truss to face political music after funeral

>> Continued from page 1

announcement that businesses would benefit from a cap on bills similar to that for domestic users, for six months – made hours before news of the Queen's death was made public 10 days ago – had been very welcome.

But she insisted that more detail

was now urgently needed if many companies were not to scale back operations and some even close because of an inability to plan ahead.

"This cap will be a good thing for business," Haviland said. "But we now need to know two things: first, what is the size of this? Then very quickly we are going to have to get into what is going to happen after six months."

She said many businesses had seen their energy costs rocket by 300% or more compared with last year, adding to a list of problems that was causing many to question their futures.

"I have had several businesses say to me this is worse than Covid. Rising



ON OTHER PAGES

Her death united us. A fractious future awaits Observer Comment, page 40

Liz Truss can't speak for the national mood because she really doesn't understand it Andrew Rawnsley, page 41

Full of love for my country and at odds with it Geoff Dyer, page 47

raw materials, soaring costs including labour, inflation at 10% and now energy prices. They do not know where to turn. In May, 23% of our businesses said they would have to scale down production or cease trading. It will have gone up significantly since then. The government has got to get on with it."

Emma McClarkin, chief executive of the British Beer & Pub Association, said: "Pubs and brewers will not be able to wait days, let alone months, to get clarity on their energy bills. Businesses are making decisions now as to whether they will be able to make it through the winter. It is no

exaggeration to say that the impact of this energy crisis could be worse than the pandemic in terms of permanent closures.

"We're urging the chancellor to seriously consider what immediate reassurance he can give for the thousands of business owners who are currently in despair."

Kwarteng is expected on Friday to unveil a huge package that includes details of the energy price cap and £30bn in tax cuts – including reversing April's rise in national insurance – as promised during the Tory leadership election.

Tory MPs are already concerned

that Friday's event, which is also expected to include the axing of a cap on bankers' bonuses, will provide an "open goal for Labour" in Truss's first weeks as prime minister.

Keir Starmer's party is determined to highlight the contrast between what it will portray as Tory tax cuts for the rich and its policy of paying for a freeze in the energy price.

Jacob Rees-Mogg will make an announcement on support measures for business on Wednesday.



cap for those most in need by taxing the excess profits of energy companies. The £13bn-a-year reduction in national insurance also assists richer households more than poorer families.

Economists say a key challenge for Truss will be to prevent the international money markets from losing confidence as Britain's embattled economy enters its worst period since the 1970s, when oil-price shocks forced the Treasury into the arms of the International Monetary Fund.

With inflation hitting heights not seen for 30 years and the pound sinking to a 37-year low, there is the pos-

PM's big week

Monday

Liz Truss will relive her globetrotting days as foreign secretary, first accompanying fellow Commonwealth leaders at Windsor for the Queen's committal service before jetting off to the UN general assembly in New York.

Tuesday

Truss's UN outing will mark her debut on the world stage. Her first task may be to patch things up with French president Emmanuel Macron, below. Truss's diplomatic touch was questioned after she said the "jury's out" over whether Macron was a friend of the UK.

Wednesday

The domestic political battle will begin in earnest as business secretary Jacob Rees-Mogg, already under scrutiny for his views on green policies, will reveal more details about measures to help companies pay their energy bills.

Thursday

Thérèse Coffey will attempt to head off a new NHS crisis by unveiling her plans for the health service. Labour is already planning a fierce response. Meanwhile, the Bank of England will raise interest rates.

Friday

A seismic "mini-budget" will reveal the details of energy price cap plans, as well as £30bn in tax cuts pledged by Truss in the summer. Chancellor Kwasi Kwarteng could yet produce a surprise. The bill will be big.



sibility that a gamble on tax cuts and deregulation of the City will spook markets and leave the Treasury struggling to cope with a wave of business closures and millions of households in fuel poverty.

Forecasts for the economy now show it will contract in the second half of this year and all of next year, though the extent of the downturn is unclear after the injection of £150bn into the economy via the government's new £2,500 energy price cap.

The gloomy outlook is not expected to deter the Bank of England from increasing its base interest rate from 1.75% this week.

RIGHT

Kwasi Kwarteng, centre, has not asked the OBR to scrutinise his proposals.
Andrew Parsons



Kwarteng accused of playing for time to avoid scrutiny of tax cuts package

Chancellor thought to be delaying full budget until next spring, preventing spending watchdog from assessing his plans

Michael Savage
Policy Editor

Kwasi Kwarteng is paving the way to delay his first full budget until next year, amid growing concerns that he is avoiding scrutiny of a huge programme of tax cuts likely to break the government's existing fiscal rules.

The chancellor will unveil his plans for £30bn in tax cuts and more details of the energy price cap announced by Liz Truss as part of a "mini-budget" on Friday. It is likely to frame the political debate for some time. However, he is preparing to overhaul existing fiscal rules in the months ahead to ensure the programme can satisfy them.

The tax cuts are set to breach an existing rule that debt should be falling as a proportion of GDP by 2024/25. Proposals to reverse an increase in national insurance are expected to

cost £13bn a year, while a cancellation of a corporation tax increase is expected to cost £17bn a year.

There are already concerns about a lack of transparency in Friday's announcement. The *Observer* understands that the Treasury select committee will demand clarity on the funding of the package and the impact on existing fiscal rules, as well as raising fears about the lack of any independent costings. Kwarteng has not instructed the Office for Budget Responsibility (OBR) to produce an independent analysis alongside his announcement.

It has now emerged that Kwarteng could wait until the spring to hold his first full budget, meaning it could be months before the OBR is able to publish its assessment of his plans. It is expected Kwarteng will announce any new fiscal rules at that point. "The

chancellor has been clear that the government is committed to reducing our debt-to-GDP ratio in the medium term," said a source. "However, given the severity of the economic shocks we face and the implementation of the energy price guarantee, we will assess whether the current fiscal rules work for the economy."

Economists at the Institute for Government, the Resolution

If we're getting tax cuts on top of a slowing economy, it's hard to see how they meet the rules'

Paul Johnson, IFS

ON OTHER PAGES

Biggest interest rate rise for 25 years could spell showdown at the Bank of England
Business, page 49

Earlier Oxbridge tests make a 'new obstacle' for poorer pupils

Anna Fazackerley

Cambridge and Oxford universities may be putting "new obstacles" in the way of poorer applicants by making students apply two weeks earlier than usual for some of their most competitive courses, experts have warned.

The race for a place at Oxbridge traditionally starts sooner than for any other universities, with sixth formers expected to submit their UCAS application forms by 15 October, rather

than 25 January for most courses. This year, however, Cambridge Assessment Admissions Testing (Caat), which runs admissions tests for some of the most popular courses at both universities, has brought forward the date to register for its tests by two weeks to the end of September. Cambridge applicants who have to sit these tests, which are a crucial part of the selection process, will also sit them earlier in October than usual. Some fear that giving students just a few weeks after returning from their

summer holidays to take the leap and apply for these ultra-competitive universities could mean some pupils at state schools not focused on sending pupils to Oxbridge will miss the boat.

Lee Elliot Major, professor of social mobility at Exeter University, said: "We must be absolutely sure we are not inadvertently creating new obstacles for disadvantaged students who already face an unlevel playing field in so many ways."

Dr Rohan Agarwal, founder of UniAdmissions, a tutoring service that supports students applying to Oxbridge, said: "We are having people contact us who are panicking. I really do feel for these students, especially the ones who haven't had good advice from their school."

Students have to sit Caat tests for courses including medicine, natural sciences, engineering and computer science at Cambridge, and medicine, maths and philosophy at Oxford.

Agarwal's company tells applicants these tests could be "the deciding factor" on whether they get a place. He said: "If you are at a state school and your entire preparation for a test at Cambridge is now only four weeks, that is suddenly very hard."

He added: "When the tests were after half-term, you could spend the holiday doing last-minute cramming."

Earlier this year, Stephen Toope, Cambridge's vice-chancellor, said: "We have to keep making it very clear we are intending to reduce over time the number of people who are coming

Foundation and the Institute for Fiscal Studies (IFS) have all questioned how the package could meet current fiscal rules. Paul Johnson, the director of the IFS, said: "If we're getting permanent tax cuts on top of the slowing of the economy, then it's hard to see how they meet the rules."

Tory peer David Willetts also urged ministers to look at paying for the energy price cap, estimated to cost £100bn to £140bn, by increasing property taxes. "Even if the government simply says we're going to borrow the money, that means we're going to have to pay later," he said. "Given the government is so focused on growth and mobility, increasing the taxes on earnings is less good than looking at ways in which property – which is less heavily taxed – makes a contribution."

It also comes with another row brewing over the NHS, with suggestions that health secretary Thérèse Coffey could abolish or modify the four-hour target for patients to be seen at A&E. Sources close to Coffey said the measure would not be axed.

Patricia Marquis, the Royal College of Nursing's director for England, said: "Ministers must be careful with their words and reassure both nursing staff and the public that their first priority is bringing wait times down."

Vishal Sharma, chair of the BMA's consultants committee, said scrapping the target "must not simply be a means of masking these long waiting times and crowding in A&E, particularly as this is associated with poorer patient outcomes".

"The biggest challenge we face in improving patient care is the serious workforce crisis that is crippling the NHS," he said. "While it is encouraging that the new health secretary sees this an important issue to address, it is essential that the government acts urgently to tackle this and implement the right solutions."

Saffron Cordery, interim chief executive at NHS Providers, said: "The NHS has been working on plans for new performance standards which will better map patients' progress through urgent and emergency care. However, trust leaders are keen to ensure that any new measures build upon the NHS clinical review of standards and are meaningful for the public."

from independent backgrounds into places like Oxford and Cambridge."

In October, Cambridge will welcome a record number of state-educated students, 72.5% of the cohort.

Mike Nicholson, deputy head of education services at Cambridge, said it was "not ideal" that tests used to fall in half-term, forcing schools to reopen so pupils could sit them.

He said students shouldn't worry about not having enough time to prepare. "These aren't tests you should be cramming for. This is about how you apply your knowledge from what you have learned to unfamiliar questions."

A spokesperson for Oxford said it was "working on how best to support any students who are unable to register by the new deadline".

Starmer faces pressure from party on pay, pickets and PR

Next week's conference is crucial for leader to heal Labour's divisions

Michael Savage

Policy Editor

Labour will come under pressure to support inflation-matching pay increases, joining picket lines, renationalisation and the return of Jeremy Corbyn as a party candidate, in a crucial annual conference for Keir Starmer. The Labour leader will use next weekend's conference to set out key dividing lines after the government's mini-budget on Friday, with announcements on tax cuts, bankers' bonuses and borrowing set to dominate the political debate for months to come.

However, the party will also be confronted with some of the issues that have caused divisions among the membership and MPs over the summer. Among them will be numerous demands from local parties to make it clear that Labour MPs can join picket lines, an issue likely to flare up again this autumn as more public sector workers contemplate strike action.

Starmer caused anger among MPs when he sacked frontbencher Sam Tarry after he joined a picket line of rail workers and backed pay increases

Keir Starmer will have to address issues including the possible return of former leader Jeremy Corbyn.



that matched inflation. The party said he was fired for backing policies that had not been agreed by the leadership rather than his presence alongside striking workers. Labour frontbenchers had earlier been instructed not to join picket lines.

Several motions backed by the country's most powerful unions have been submitted to the conference underlining the duty of MPs to support strikers. The unions hold significant power over what is discussed at the conference.

The issue causing the leadership most concern, however, is the demand from delegates for the party to back pay increases that match inflation – a headline policy for many unions. Starmer has not backed public sector pay increases in line with inflation, currently running at almost 10%, despite serious pressure.



'Truss's zealots seem to show little instinct for the tradition or solidarity the Queen represented'

Andrew Rawnsley, Comment, page 41

Another clash is looming over renationalisation of the water industry, Royal Mail, the railways and large parts of the energy industry. One motion on the issue demands renationalisation "so that Britons are no longer ripped off and workers get a fair deal". It comes after Starmer conceded he had ditched support for renationalisation of some industries that he pledged during the Labour leadership election.

There is also growing support for Labour to back a change to the voting system that would ditch its historic support for first past the post, used at general elections.

Some senior figures are now backing calls for proportional representation. Labour's affiliated unions had been a barrier to the party supporting a change, but several are now in favour of moving away from the current voting system.

High-profile figures such as the Greater Manchester mayor, Andy Burnham, spoke out in the summer in support of a change. Writing in the *Observer*, he said it would allow more cooperation between political parties on urgently needed social reform.

A similar motion on proportional representation was defeated last year, but supporters say that opposition has softened further since then and more unions have backed a change.

However, there are figures on the right and left of the party who are opposed to switching away from first past the post. In a vote at last year's Brighton conference, just under 80% of constituency Labour party votes backed the motion, but affiliated unions and groups overwhelmingly opposed it.

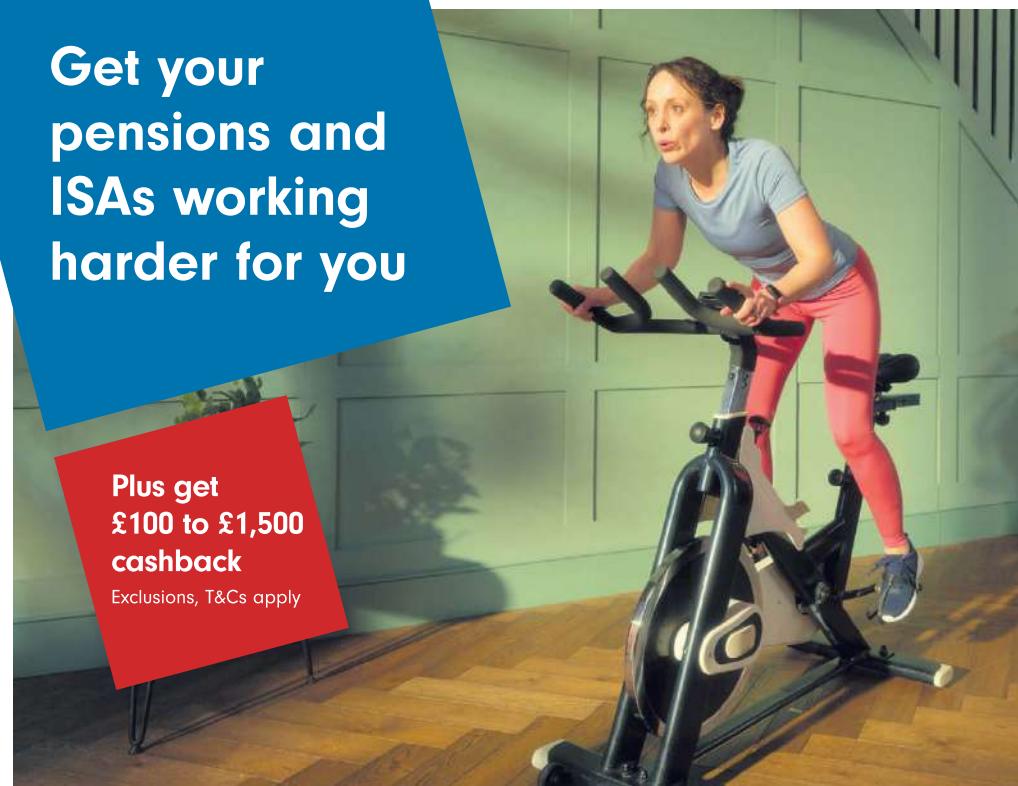
The left of the party has also been submitting rule changes designed to ensure the party's former leader Jeremy Corbyn can stand as a Labour candidate at the next election. Several local branches have supported a change that would enable his return, with his supporters attempting to win support from unions for the measure.

Corbyn remains a member of the Labour party, but has had the whip withdrawn, meaning he cannot sit as a Labour MP. Under current party rules, only MPs sitting within the Labour group can stand again under its banner. The change would broaden the rules to include Labour members, handing Corbyn a route back.

Without standing for Labour, Corbyn faces a challenge to being re-elected in Islington North.

He is said to have significant support among his local party, but officials may well find grounds to throw out the attempts to allow him to stand for Labour again.

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Want to axe the metric system? Say yes here...

Jon Ungoed-Thomas

It was meant to be one of the sure-fire wins for Brexit, but plans to bring back imperial measurements face criticism over claims of a biased government review.

Ministers were keen to launch a review to revive imperial measurements – such as pounds and ounces – and the Department for Business, Energy and Industrial Strategy (BEIS), now overseen by Jacob Rees-Mogg, conducted a government consultation over the summer. However, the

questions appeared to have something missing.

The survey asked consumers: “If you had a choice, would you want to purchase items: i) in imperial units ii) in imperial units alongside a metric equivalent.”

No other option was given.

Officials said respondents who wanted to keep the current metric system could send in an email to the department or give their views in one of the text boxes in the survey.

The BBC Radio 4 programme *More or Less* last week highlighted concerns about the survey and criticism of it on



Britain committed to adopting the metric system for measurements when it joined the EEC in 1973.

social media. One Twitter user commented: “This survey is being punted out by BEIS. It is so slanted that the words nearly slide off the page.”

Dr Pamela Campanelli, a consultant on survey methods who has advised local government, told *More or Less*: “This is missing the category

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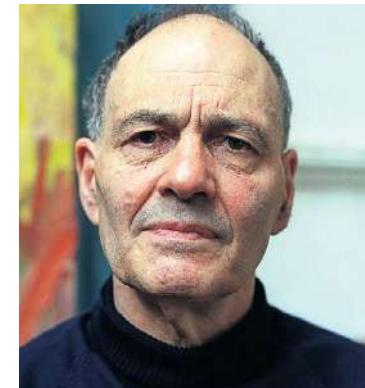
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Auerbach puts a face to the ‘plague years’ – and it’s his own

The renowned artist found inspiration in his own features after lockdown left him without any sitters. The result is a major series of self-portraits, reports *Dalya Alberge*



What do you do when you are a portrait painter but you can't get anyone to sit for you? Frank Auerbach, once described by the Tate as “one of the greatest painters alive today”, has come up with an answer he didn’t expect to find. At 91, he has painted himself – and it’s all thanks to Covid.

For decades, the painter and draughtsman has had friends and family sit for his portraits every week – until the lockdowns left him without any sitters. Instead, he found inspiration in his own features for a major series of self-portraits. He told the *Observer* that, while he had previously been uninterested in his own face, ageing has made it much more compelling.

“I did draw one or two self-portraits before but I’ve always felt there was something a bit banal about doing self-portraits,” he said. “I didn’t find actual formal components of my head all that interesting when I was younger, smoother and less frazzled.

“Now that I’ve got bags under my eyes, things are sagging and so on, there’s more material to work with. To my surprise, because I was on my own and had drawn the first one of this series, I’ve been continuously interested.”

William Feaver, former art critic of the *Observer* and one of Auerbach’s regular sitters, described them as “the most remarkable sequence of self-portrait drawings”.

“They are completely unplanned and unpremeditated,” he said. “A kind of journal of the plague years,

which we all lived through. It’s a great sequence of drawings by somebody undergoing the state of being holed up, frustrated.” Feaver has selected 20 of the new works for his forthcoming book, titled *Frank Auerbach*, an updated and expanded edition of his acclaimed 2009 volume.

Auerbach is regarded as one of today’s most inventive and influential artists, revered for psychologically probing portraits and powerful urban landscapes that capture the soul of a person or place with thick lines and thickly layered brushstrokes. In 1986, he represented Britain at the Venice Biennale, and in 2015 was the subject of a major retrospective at the Tate.

Feaver has sat for Auerbach every week since 2003, for two hours at a time. He said: “It takes months to produce a painting or a drawing. In his view, painting and drawing are exactly the same difficulty and take roughly as long as each other. We tend to talk for the first hour of the two-hour session and be more or less silent the other.”

In the book, Feaver writes of the

Now I've got bags under my eyes and things are sagging, there's more material to work with

Frank Auerbach

that you would prefer metric only. We're going to get a biased answer, because people have to choose something that doesn't apply to them.

"It seems like they're actually trying to sculpt or lead the responses towards what they want, because they want people to go back to imperial."

Once Britain joined the European Economic Community in 1973, the government committed to adopting the metric system. Regulations introduced in 1995 required goods to be sold in metric units in the UK.

In a high profile case in 2002, five market traders – known as the "metric

martyrs" – lost their court battle for a right to trade in pounds and ounces.

Rees-Mogg, who had a cabinet role to identify Brexit opportunities, has been a long-term supporter of using imperial measurements.

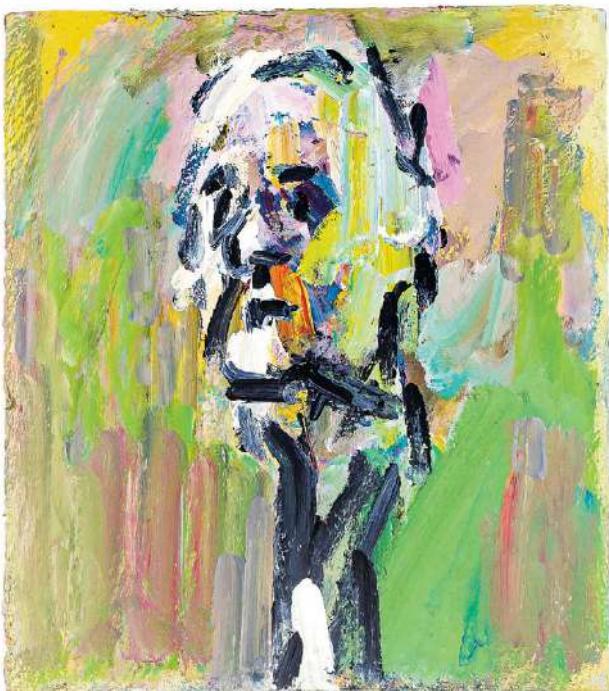
"Not one constituent, ever, has asked for this," Conservative MP Alicia Kearns tweeted earlier this year. "This isn't a Brexit freedom. It's a nonsense."

BEIS officials say the consultation was to examine how greater choice could be given to businesses and consumers. The government has not yet said when the response to the consultation will be published.



Young drivers in the Settrington cup yesterday during the Goodwood Revival 2022 at the West Sussex circuit. The weekend's race meeting is the only sporting event of its kind staged entirely in a period theme.

Matt Alexander/PA



LEFT
Frank Auerbach,
photographed by
Eamonn McCabe,
with three of his
self-portraits
painted during
the pandemic.

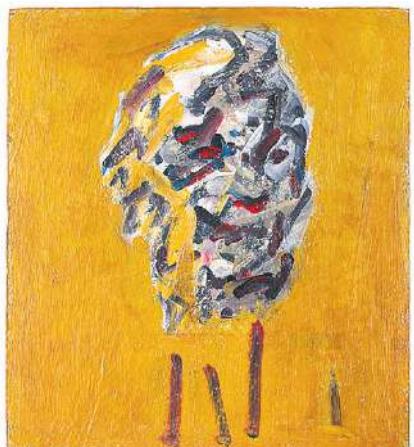


lockdown's impact on Auerbach's creativity: "There were to be no more sittings for upwards of 18 months. And so, mostly confined for the duration to his rooms in Finsbury Park [London], Auerbach looked to draw himself ('give oneself a bit of hope'), the images testimony to his situation. Two dozen or more of them were realised over the months, chin up, eyes narrowed, each mirror reflection setting him apart. Portraits derived from sidelong stares and snap reactions, during which hand and eye and recall had to correlate – quick as a blink – the shifts between observation and execution."

The self-portraits are mainly acrylic on board and graphite on paper, and measure up to 2ft 6in by almost 2ft (77.5 x 57cm). Feaver said: "Self-portraits have the implication of self-regard and there's absolutely nothing of that in these. They show all sorts of frustrations and irritations and breath held – all the things we feel if we look in the mirror."

Auerbach said that he is continuing to create further self-portraits: "I've been going on all day for the last two years, seven days a week. Each one is a totally different problem in terms of materials [and] what I'm thinking of."

Asked whether he has learned something new about his face, he said he has never thought in verbal, emotional or psychological terms about his subjects, as that "undermines what one is doing. I'm simply trying to use the subject to make an image of my impression of it."



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Firms flourished in pandemic, now they're folding in record numbers as new crisis bites

Inflation, stress and long working days have proved too much for many small companies

James Tapper

Record numbers of people started businesses during the pandemic. Now there are record numbers winding up companies, hit by the stress of being the boss and compounded by the looming recession.

In 2020-21, 810,316 companies were set up, the highest number on record, and another 753,168 the following year, according to figures from Companies House.

But 581,824 companies were dissolved in 2021-22, another record and an annual rise of nearly a third, although some of those companies would have closed down earlier without support during the lockdowns.

This year is looking even worse for many small-business owners struggling with the cost of living crisis. A survey of 1,000 small-business owners by Opinium on behalf of Sage, the accounting software firm, found that 38% were on the brink of burnout, with 17% blaming rising energy prices, rocketing inflation and supply chain delays.

More than half said they were considering giving up altogether, and 54% said their mental health was affected by worries about their ability to hire and retain staff.

Sam Kennett started her digital marketing business, the Social Hand Grenade, at the beginning of the pandemic, after being made redundant.

“Because of the connections I’d made, I had a few clients I could take on board quite quickly,” she said. “Then lockdown really hit and no one was sure when we were going to come out of it. So lots of people cut back on their budgets, as companies do, and I lost most of my clients. I had to build it all back from scratch as we came out of lockdown.”



I get up at 4.30 every morning. Half the time I don't finish until 7 or 8pm when I can't read any more'

Sam Kennett

Things began to look up, and Kennett even managed to find time to set up Chat Up Fines, a campaign against online harassment, with her colleague Richard Pryor.

“Now, everyone’s worried about this massive recession and they’re all starting to cut back on their budgets again,” Kennett said. Only two clients remain, and she has started applying for jobs to make ends meet.

“I get up at 4.30 every morning and start work at about 5am. Half the time I don’t finish until 7 or 8pm, when my eyes are going squiffy and I can’t read any more.”

Aoife Fitzmaurice, Sage’s vice-president of workplace futures, said that small businesses had demonstrated incredible resilience throughout the pandemic.

“But the ongoing effects of this,

New protests across UK after police killing of Chris Kaba

Tobi Thomas & Aina J Khan

Hundreds of people gathered outside New Scotland Yard yesterday as part of a series of protests across the country calling for justice for Chris Kaba, the 24-year-old unarmed black man who was shot dead by police in south London.

Protests also took place in Manchester, Coventry and Southampton, as part of a national day of action organised by the Justice

for Chris Kaba campaign. The police watchdog, the Independent Office for Police Conduct (IOPC), is investigating what happened on 5 September, when Kaba was shot, and will look at whether race was a factor.

Bell Ribeiro-Addy, the Labour MP for Streatham, who has been vocal in her support for Kaba’s family, criticised the fact that the firearms officer who is under investigation by the IOPC was not immediately suspended by the Metropolitan police.

“In any other profession, if you

did something which ended someone’s life, you would be suspended immediately,” Ribeiro-Addy said. “It makes no sense to me, and I’m a politician.”

Ribeiro-Addy said that the family just wanted justice. She added: “They don’t want to see any unrest because they understand that that type of violence is what ended their son’s life.”

The protest was also attended by former Labour leader Jeremy Corbyn, as well as Marcia Rigg, the sister of Sean Rigg, who died in Brixton police station in south London in 2008 while experiencing a mental health crisis.

Addressing the crowd, Rigg said: “Another black man shot unnecessarily by the Metropolitan police ... it shouldn’t take a death for us all to

wake up again and come out on the streets to fight for equal rights and justice.”

The protest in London was attended by a diverse crowd. Sally Thompson, 47, said she had attended



Demonstrators took to the streets in Chesterfield.

LEFT
Sam Kennett’s marketing firm has just two clients left. Karen Robinson/The Observer

RIGHT
Louise Doherty was forced to close her tech startup this year.



alongside rampant inflation and a recruitment crisis, are taking a toll on business owners,” she added.

Louise Doherty was forced to close her tech startup, Yoller, a social networking site, in June. She had raised £1m in investment and launched the site in 140 countries, but the stress of working 19-hour days trying to keep things together left her in tears.

“I was obsessed with work, everything else in my life was put to one side,” she said. “I would often start at 6am, work flat out then crawl into bed at 1am and a few hours later start it all again.

“The moment I knew I was experiencing burnout was when I forced myself to take a holiday – when I came back and saw the mountain of work waiting for me, I burst into tears.”

Soaring inflation and the recruitment crisis would force others to quit, Doherty said. “Overwork is incentivised in all kinds of jobs, and in my startup journey I have seen how the mental health of founders is consistently ignored and overlooked,” she said.

“The scale of the trail of damage breaks my heart. For small-business owners often working alone, the danger is that there is often no one there to say, ‘You are too stressed.’”

the protest because she wanted to support the Kaba family’s calls for justice. “It was only with public pressure that they suspended the officer in the first place, so I think it’s important for as many people who are able to come down here and demand justice,” Thompson said.

Outside Manchester’s central library, where about 80 people gathered to protest against the killing, Nahella Ashraf, the co-chair of the city’s Stand Up to Racism group, said that the demonstration was a continuation of the Black Lives Matter movement, which began in the US in 2013 and gained international attention in response to the murder of George Floyd in Minneapolis, Minnesota, in 2020.



LEFT
Triangle Of Sadness shows what happens when a cruise by the ultra-rich goes seriously wrong.

ABOVE
The Snail House. Below, Anna Diop in *The Nanny and, bottom, a scene from The Forgiven*.



Class anger inspires new wave of visceral 'us v them' drama

Cinema and theatre audiences revel in tales of inter-class violence that tap into growing discontent at inequality

Vanessa Thorpe
Arts and Media Correspondent

A luxury berth on a superyacht might seem a good place to unwind. But cinema audiences will feel rather differently about the appeal of this sort of private cruise after watching *Triangle of Sadness*, the top prizewinner at the Cannes Film Festival.

One nasty, graphic scene, which features the copious vomit and diarrhoea of high-net worth passengers, drew whoops and gasps from the crowd at its premiere on the French Riviera, and then again at the annual film festival in Toronto last week, ahead of its release in British cinemas next month.

Similar noises of anarchic glee came from a London theatre auditorium on Thursday during the first night of Richard Eyre's new play about class and politics, *The Snail House*, when the actress playing a poor Irish waitress issued an emphatic parting "And fuck you!" to the entitled guests at a silver service dinner party.

Both the new film and play are examples of a rapidly growing taste for angry attacks on privilege and wealth. Establishing the glamour and security of the rich villain in a script is no longer simply the lead-up to a satisfying de-bunking, but instead the prelude to an aggressive, or even fatal, challenge to the social order.

Two films out in the last fort-

night, *The Forgiven*, starring Jessica Chastain and Ralph Fiennes as rich travellers to Morocco, and *I Came By*, a Netflix thriller with Hugh Bonneville cast as a wealthy London philanthropist, also chart this rebellious terrain. In both films the comfortably-off are revealed to be callous, hedonistic and detached, and in the case of Bonneville's Sir Hector Blake, very dangerous.

"There is a certain horrific, physical element used to undermine the rich in these stories that taps into a well of anger against the system," said film broadcaster and producer Jason Solomons. "I think filmmakers are intuiting the levels of anger and frustration out there, the frustration of trying to break through and earn a living, and offering audiences the pleasure of some catharsis."

Also unveiled at Toronto last week was the unnerving *Nanny*, a horror film starring Anna Diop as a Senegalese woman working inside the home of an affluent New York couple, longing all the while to be with her own child.

British actress Florence Pugh is soon to tackle similar social inequalities. The star of 2019's disturbing *Midsommar* is producing and starring in a film version of Nita Prose's bestselling book, *The Maid*, in which Molly, an impoverished cleaner at the fictional Regency Grand, uncovers the murderous underbelly of the five-star lifestyle. "My uniform is my freedom. It is the ultimate invisibility cloak," she notes in the novel, as she passes along the corridors in search of a killer.

In the wake of *Parasite*, the bloody South Korean Oscar-winner, and of the Emmy successes last week for the television dramas *Squid Game* and

White Lotus, which is set in a luxury resort, there is a clear global appetite for exposing and satirising the huge gaps in wealth and status. Both series focused on the desperation of the serving classes.

The ill-fated yacht in *Triangle of Sadness* is laden with people who represent the moneyed private jet-owners of the modern world. Among them are a grizzled Russian oligarch, who sails alongside both his wife and his mistress, and an elderly British arms manufacturer and his wife. The reluctant captain of the ship is Woody Harrelson, ultimately the accidental agent of destruction in Ruben Östlund's film. The Swedish director, who is best known for his alpine drama *Force Majeure* and artworld satire *The Square*, ultimately hands power over to one of the yacht's cleaners, Abigail, played by Dolly De Leon, in a storyline that echoes a long history of cautionary tales in which the downtrodden rise up to wreak revenge on their masters.

"*Triangle of Sadness*, like *Parasite* did, turns the power of class on its head by levelling people. It is a popular strategy, and often uses physical, bodily functions or violence to do it," said Solomons, who is producing a film based on the book *A Waiter in Paris* that also examines the gradations of class. "We are seeing stories where money is reduced to mere detritus and waste. Cinema audiences, of course, are caught between these two wealth categories. It will be uncomfortable viewing for some and that is probably what some of these

There is a certain horrific, physical element that taps into a well of anger against the system'

Jason Solomons, film critic



directors intend, 'épater les bourgeois', or to provoke the middle classes, as the French say. And after all, we all feel guilty about these divisions, wherever we stand."

Director Jessica M Thompson takes class war firmly into the realms of horror in her film *The Invitation*, released last month. A fresh take on vampire legends, it tells of an American woman who is invited to a wedding in the English countryside by the lord of the manor, who claims to be a relative. Out of place in such lavish surroundings, the heroine quickly discovers she is staying in a home where wine is not the only red liquid to flow freely.

Violence is also literally below the surface in *I Came By*. Here the necessary encounter between the "lower orders" and the elite takes place when an urban protester and "graffiti writer", played by George MacKay, breaks into the posh London home of a former barrister to discover that his cellar is much more than the pottery studio it appears to be.

As in the established tradition of horror, cellars play a big part in many of these plots. In 2019's *Parasite* the basement door behind the store of Korean pickle jars holds the key to the dark household mystery. In *I Came By* it is the place where Bonneville takes out his warped fury, as payback for a perceived childhood slight at the hands of a young refugee boy. Homicidal, but protected by his social rank, he tells his next unsuspecting victim that he feels no guilt because "Everyone has a choice" about how to live their life.

"Not when you are poor, with nowhere to go," replies his Iranian masseur, a young man hoping for asylum in Britain.



The Masha Popova show yesterday, part of London fashion week. Billie Eilish, Dua Lipa and Bella Hadid have all championed the Ukrainian-born London-based designer, known for fusing fantasy with industrial chic.

Shane Anthony Sinclair/Getty



Firefighters are 'forced to work' 100-hour weeks to pay their bills

Public safety could be put at risk by exhausted crews, warn union

Andrew Kersley

Firefighters are taking second jobs and working up to 100 hours a week to make ends meet, leading to growing concerns that an increasingly exhausted workforce is resulting in a "gamble with public safety".

Firefighters across the country told the *Observer* that the service was at "breaking point" with more crew than ever being forced to take jobs such as personal trainers, painters and decorators or in warehouses. Wages in the fire service are often about £30,000 but can be as low as £23,000.

"When I started the job just a few years ago, I had good prospects of being able to buy a house and pay my bills – but, with inflation, I'm being priced out of this job," one said. "I want to do this job, I want to help people ... but I can't afford to have a house, can't afford to raise a family right now."

The fire service is already dealing with record understaffing, with one *Guardian* analysis finding that numbers in England have fallen 20.4% since 2010, while local government funding for fire services has been cut by 14% in the past five years.

Firefighters are being balloted by the Fire Brigades Union for what would be its first strike in nearly a decade.

The union, which represents more than 32,000 of the country's roughly 40,000 fire and rescue staff, is in dispute with the government over a proposed 2% pay award, which the union says would leave firefighters facing a real terms pay cut with inflation at 9.9%. The union says that, adjusted for inflation, firefighters have seen their pay cut by 12% between 2009 and 2021.

Lloyd Akers, an FBU rep and firefighter in Scunthorpe, said he could only afford to heat two rooms of his house last winter – his infant son's and the living room. "If I'm honest, I feel a failure of a father that I can't provide for my son," he told *The Observer*. "I genuinely don't know how we're going to get through this winter."

One London firefighter, who asked to remain anonymous to avoid repercussions at work, said that despite having two jobs and his wife being in full-time work, his family have £160 a month for essentials.

"We have no luxury in life at all. We

don't have a social life, I don't drink or smoke. I have no hobbies. We don't buy clothes for ourselves, we buy the cheapest food we can get. I cut my own hair. We literally cut back on absolutely everything," he said.

"And I can't take a third job, I've got to go to bed at some point," he added.

Darrell George, an FBU rep and 25-year veteran of the London Fire Brigade, said the levels of poverty and economic hardship for firefighters are the highest they've ever been.

"When I came, a few people had to take on second jobs for some luxuries – now everyone has to do it to pay basic bills," he said, adding that he has taken on extra overtime and works as a painter and decorator to make ends meet.

"For me personally, it means sometimes working over 100 hours a week. Between 80 and 100 hours a week is normal, and I'm not living an extravagant lifestyle."

He added: "The government is willing to gamble with public safety. We're not seen as an insurance policy any more. We've always got to try and prove our worth, justify our existence."

One manager in Norfolk said the number of recruits applying for the fire service had dropped by 80% since he joined over 30 years ago. Many shared concerns for the safety of firefighters and citizens alike if funding cuts, understaffing and overwork continued to worsen, with one warning that it was "only a matter of time until people die".

"Ordinary workers should not be made to pay the price for the cost of living crisis: they did not cause it. Yet that is the position we are in," the FBU general secretary, Matt Wrack, said. "The 2% pay insult for firefighters will not be enough to halt the increasing amount of firefighters using food banks and struggling to pay the mortgage."



Firefighter Lloyd Akers is an FBU rep in Scunthorpe.



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LEFT
The Great British
Bake Off team
offer up a new
series. C4

BELOW
A young hopeful
with Claudia
Winkleman
in The Piano.
Pixel8000



From soggy bottom to bum note ... Bake Off team launch hunt for piano showstoppers

New show will seek undiscovered talent to go all the way to a London concert finale

Michael Hogan

The gentle, soothing (though sometimes tear-inducing) art of creating fabulous cakes, breads and biscuits has for many years drawn huge audiences to *The Great British Bake Off*. Now its creators hope to do the same with another calming and often gentler pastime: piano playing.

This search for undiscovered ivory-tinkling talent will be documented weekly in *The Piano*, which will follow amateur pianists all the way to a finale concert at London's Royal Festival Hall. It aims to tap into the "street piano" phenomenon, which has spawned viral videos of people

playing in public, and is the brainchild of Richard McKerrow, co-founder and creative director of Love Productions, which also makes *The Great Pottery Throw Down* and *The Great British Sewing Bee*.

The new series, due to air next year, grew out of a conversation with Channel 4's chief content officer, Ian Katz. "Four years ago, we were both learning the piano and discussed how remarkable these public pianos were," says McKerrow. "We passed the one in St Pancras station [in London] every day on our commutes. Ian asked: 'Could you make a show about it?' I jumped at the chance."

What started out as a heart-warming one-off documentary soon evolved into something bigger. Opening rounds were filmed at four mainline stations around the UK – St Pancras, Leeds, Glasgow Central and Birmingham New Street – with 20 amateur pianists performing at each. Next comes a major twist.

"Suddenly we had a brainwave,"

says McKerrow. "What if it's a competition but they don't know it? The pianists think they're in a documentary, then we tell them it's a competition too. I can't think of another show that's ever done that." The best contestants go through to play in the grand finale concert at London's Royal Festival Hall.

The Piano will be hosted by Claudia Winkleman. Hopefuls will be evaluated by two "maestros": Chinese classical virtuoso Lang Lang, and Lebanese-born British pop star Mika, last seen co-hosting Eurovision. "We never dreamed we'd get such big names," says McKerrow. "They agreed to do it for not much money because they loved

Pop star and
Eurovision host
Mika will be one
of the judges
on *The Piano*.



the idea and are passionate about the instrument. Lang Lang and Mika are from different worlds, classical and pop, but their bromance is wonderful. It reminds me of Paul Hollywood and Mary Berry when *Bake Off* began – the high-end professional and the home baker, bringing their expertise together."

Contestants are drawn from a wide cross-section of society. "Even by *Bake Off*'s standards, the casting is diverse," says McKerrow. "They span from six-year-olds to 95-year-olds. There are autistic, blind and disabled pianists. For many, the piano is their escape. It's magical and emotional. The music is eclectic too, ranging from hip-hop to jazz to classical. It's similar to *Bake Off* in some ways. Pianists and bakers practise their skill for themselves but the results are shared with others. Food and music are international languages."

The latest series of *Bake Off* launched last week. Channel 4 went ahead with its broadcast despite widespread TV schedule changes after the Queen's death. "It was a strange time to be landing but felt somehow appropriate," says McKerrow. "At a time

of national mourning, *Bake Off* is therapeutic."

The 13th run of the hit cake-making contest represents a homecoming. The production is back at Welford Park, Berkshire, after two years of filming in a Covid-safe bubble at Down Hall Hotel, Essex. "Welford is our spiritual home, so it's great to be back," says McKerrow.

The UK judges are also working together on the US version for the first time. Hollywood was already a judge on *The Great American Baking Show*. Prue Leith now joins him. What many viewers don't realise is that *The Great American Baking Show* is filmed at Pinewood Studios, with the bakers brought to the UK for the contest. "We've now got two British judges and we're shooting it here," laughs McKerrow. "It's getting more British each year."

It has been a tricky two years for Love Productions, whose stock in trade is factual formats with large casts and crews. During lockdown, it focused on finding ways to make its existing series safely in bubbles.

This meant new projects were put on hold. Now McKerrow and co are firing on all cylinders again. Next to hit our screens is *The Big Blow Out*, a hairstyling contest coming to E4 in a fortnight.

China out, Taiwan in: change to mandarin teaching in UK

Vincent Ni

The government is in talks with Taiwan to provide Mandarin teachers to the UK as it seeks to phase out Chinese state-linked Confucius Institutes, the *Observer* has learned.

There are currently 30 branches of the Confucius Institute operating across the UK. Although controversies have existed for many years, they have continued to teach Britons Chinese language, culture and busi-

ness etiquette. These schools are effectively joint ventures between a host university in Britain, a partner university in China, and the Chinese International Education Foundation (CIEF), a Beijing-based organisation.

Until recently, the Beijing-backed programme was viewed positively by the Conservative government. As education minister in 2014, Liz Truss praised the network of Confucius classrooms, saying they "will put in place a strong infrastructure for Mandarin" in the UK.

But Truss has since taken an increasingly hawkish stance on Beijing. Recent reports suggested that she was prepared to declare China an "acute threat" to the UK's national security, placing it in the same category as Russia. As bilateral relations between China and the UK continue to deteriorate, the Confucius language learning and teaching project has been under heavy scrutiny.

Campaigners have questioned the funding and recruitment process of the initiative. They also highlighted the limit to free speech in these classrooms and called the UK's approach to Mandarin teaching "outdated".

Almost all UK government spending on Mandarin teaching at schools is channelled through university-

based Confucius Institutes, a study conducted by China Research Group in June has shown. This amounts to at least £27m allocated from 2015 to 2024, according to estimates.

Under the new proposal being seen by MPs, this funding could be redirected to alternative programmes such as those from Taiwan.

But Andrew Methven, who began

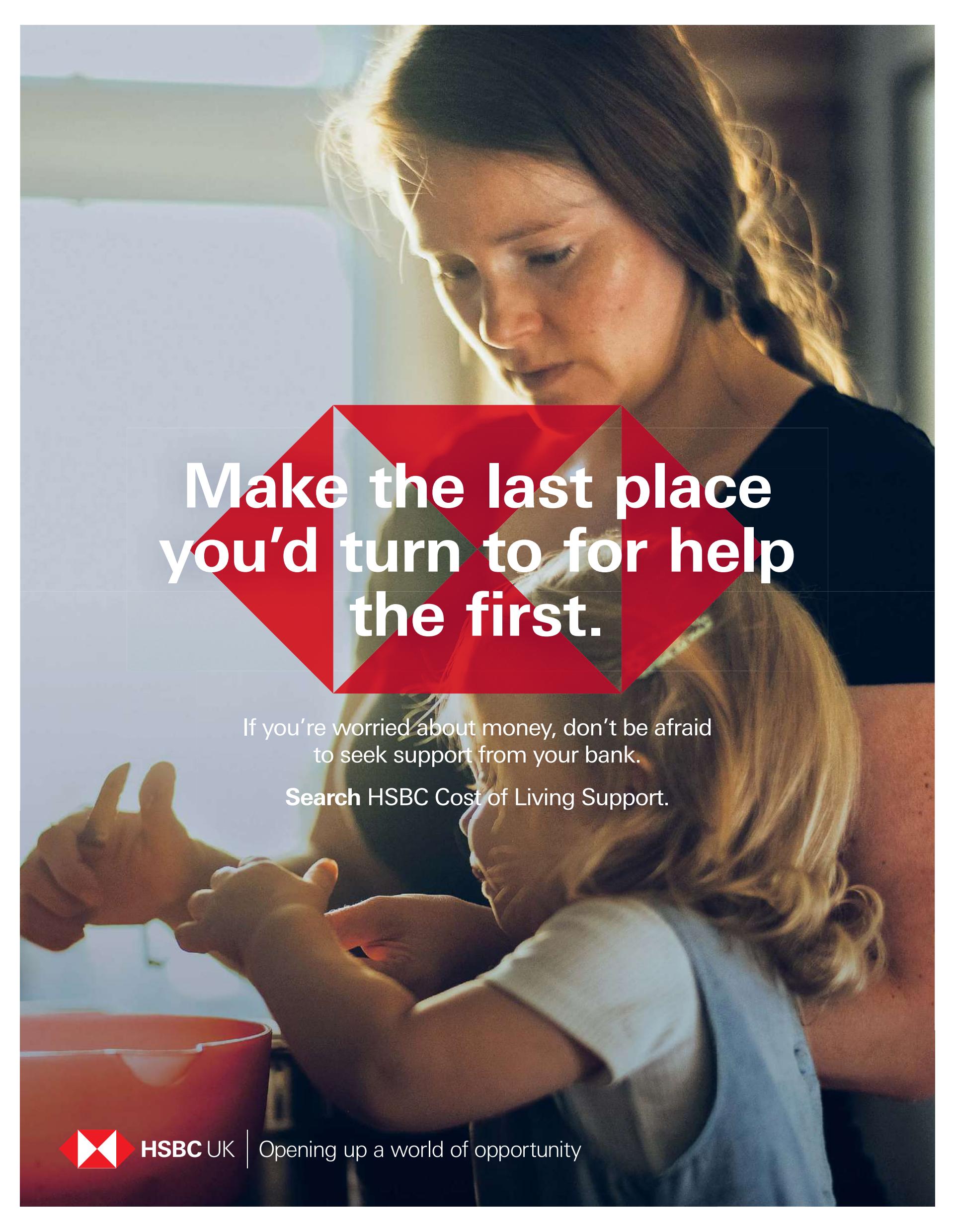
In 2014,
Liz Truss, then
an education
minister, praised
the UK network
of Confucius
classrooms.



studying Chinese two decades ago and now runs a Mandarin-learning newsletter, *Slow Chinese*, said that outsourcing language teaching "is not a solution". "There needs to be a much deeper change in how we understand China in our education system," he said.

"For example, considering how China can be included more in the existing syllabus at GCSE level and below – such as China's role in the second world war, as well as looking at earlier parts of Asian history."

"At A-level and beyond, language should be taught based on the experiences of people who have actually learned it, and not outsourced to anywhere – China, Taiwan or anywhere else."



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Ireland's A-listers scatter their stardust on Patrick Kavanagh, 'poet of ordinary people'

He was revered at home but unknown abroad. Now, celebrities hope the writer will reach a global audience with an album of his poetry, writes *Rory Carroll*

Patrick Kavanagh is one of Ireland's most revered poets – a genius from a rural backwater who made the parochial universal. Yet his fame never really reached other shores.

While William Butler Yeats and Seamus Heaney won Nobel prizes and were quoted by US presidents, acclaim for Kavanagh remained largely confined to his homeland.

Since his death in 1967, Irish schoolchildren have studied his texts and there is a cottage industry of articles, books, documentaries and commemorations. There are plaques, statues and a stamp. But, beyond Ireland, Kavanagh is a footnote of 20th-century literature.

There will be an attempt to rectify that this week when Bono, Hozier, Liam Neeson and other celebrities breathe new life into his legacy. A new double album, *Almost Everything*, combines a remastered recording of Kavanagh reading his own poems and original recordings of Irish rock stars, actors, writers and other prominent figures reading their own selections.

"The Irish know Kavanagh but he is not so well known overseas," said James Morrissey, chairman of Claddagh Records, a Dublin-based label that made the album. "To reimagine Kavanagh we invited well-known people to read their own favourite poem."

The hope is that listeners will discover Kavanagh's craftsmanship in putting, as his admirer Heaney described it, "feelings into words". Kavanagh started life as an impoverished farmer in County Monaghan and drew on nature and the ostensibly mundane world around him to express what it means to be human.



LEFT
Patrick
Kavanagh in Co
Wicklow in 1951.
The Wiltshire
Photographic
Collection/
National Library
of Ireland

Kavanagh always remained on the local horizon and, in Ireland itself, he is known and loved'

Eve Patten, Trinity College

The album line-up includes singers and musicians, such as Imelda May, Sharon Corr, Christy Moore, Lisa Hannigan, actors such as Aidan Gillen, Jessie Buckley and Aisling Bea, the writer Lisa McGee, the jockey Rachael Blackmore, and Ireland's president, Michael D Higgins.

Neeson chose Kavanagh's



BELOW
Liam Neeson and
Bono are among
the Irish stars to
have contributed
to the new album
of read poems.

elegy, *Memory of My Father*, saying it reminded him of his own. "Every time I hear [it] I think of my deceased [father]."

Higgins, himself a poet, read *Stony Grey Soil*, a howl of protest over poverty and grind that eviscerates romanticism about rural Ireland.

Bono chose *On Raglan Road*, Kavanagh's ode to a love affair with a younger woman that broke his heart. Luke Kelly of folk group The Dubliners turned it into one of Ireland's most popular ballads. The U2 frontman, however, read the poem.

Morrissey, who organised the celebrity contributions, hopes listeners will be even more enchanted by Kavanagh himself. Garech Browne, the late founder of Claddagh Records, paid Kavanagh £100 (Irish pounds) in 1963 to sing and recite some of his prose and 19 poems, including an extract from his epic *The Great Hunger*. It is the only recording of the poet reading his own work.

Some British publishers feted Kavanagh in London in the 1960s but the poet noted he had "never been much regarded by the English critics". This was still true decades later, Seamus Heaney wrote in 2004, despite Kavanagh's "transformative effect" on culture and poetry.

Kavanagh was a poet of ordinary people, said Eve Patten, a professor of English at Trinity College Dublin. "Yeats and Heaney, and Joyce, too, are all international writers. Kavanagh always seems to have remained on the local horizon. But in Ireland, he is known, quoted, and loved."

Kavanagh was disillusioned with the new Irish state and rejected the romanticism of the Yeats era, said Patten. "He is closer to Joyce, whom he admired; both were prepared to confront an Ireland that failed to live up to the promises of independence."

Kavanagh valued the provincial over the metropolitan, and veered from lyrical to caustic, she said. "If he was bitter at times, he could also be gentle, and funny too."

Four cups of tea a day can help keep diabetes at bay

Denis Campbell
Health policy Editor

Drinking plenty of tea – at least four cups a day – can help reduce the risk of developing type 2 diabetes, research has found.

Chinese academics behind the findings say that four or more cups of tea daily can lower the risk by 17% over 10 years. "Our results are exciting because they suggest that people can do something as simple as drink-

ing four cups of tea a day to potentially lessen their risk of developing type 2 diabetes," said Xiaying Li from the Wuhan University of Science and Technology in China, the lead author.

The protective effect may be even greater if people put milk in their tea, Li said. Although she and her seven co-authors did not investigate the effect of milk in tea as part of their work, previous studies have shown that dairy products can also have an anti-diabetic effect.

"I think the milk would make the effect of tea on diabetes stronger. That is, tea would be more effective with milk in," Li said.

She will present the findings today at the annual meeting of the European Association for the Study of Diabetes in Stockholm, Sweden.

The researchers undertook a meta-analysis of 19 previous studies into tea drinking and diabetes which involved almost 1.1 million adults in eight countries in America, Asia and Europe, including one conducted in the UK. They found a "significant linear association" between drinking black, green or Oolong tea – a traditional Chinese tea – and a reduced risk of becoming diabetic.

Compared with non-tea drinkers, people who drank one, two or three cups a day had a 4% reduced risk – but those who consumed four or more cups daily were at 17% less risk. The effect was consistent across both sexes.

Asked why tea might protect against diabetes, Li said: "It is possible that particular components in tea, such as polyphenols, may reduce blood glucose levels, but a sufficient amount

A dash of milk might strengthen the protective effects of a cuppa.



of these bioactive compounds may be needed to be effective."

About 4 million Britons have been diagnosed with diabetes. Of those, about 90% have type 2, which is associated with unhealthy lifestyles, especially being overweight. The others have type 1, an autoimmune condition that is not associated with lifestyle and is usually diagnosed in childhood. Although the findings have not appeared in a medical journal they were peer reviewed by the Stockholm conference organisers.

Li said that while the findings are observational and do not prove that tea drinking causes the lower risk of type 2 diabetes, they believe it is likely to contribute.

World

War in Ukraine



Izium's mass graves tell their tale of Russia's torturers and killers

As occupation ends, grisly discovery and survivors' testimonies suggest key city could be another Bucha, reports *Luke Harding*

Standing in the gloom, Maksim Maksimov pointed to the spot where he was tortured with electric shocks. Russian soldiers took him from his cell in the basement of Izium's police station. They sat him on an office chair and attached a zig-zag crocodile clip to his finger. It was connected by cable to an old-fashioned Soviet military field telephone.

And then it began. A soldier cranked the handle, turning it faster and faster. This sent an excruciating pulse through Maksimov's body. "I collapsed. They pulled me upright.

There was a hood on my head. I couldn't see anything. My legs went numb. I was unable to hear in my left ear," he recalled. "Then they did it again. I passed out. I came round 40 minutes later back in my cell."

The Russian army occupied the police station in April. This followed a furious month-long battle with Ukrainian forces who had based themselves on a hill next to Izium's Soviet war memorial. According to Maksimov, a 50-year-old publisher, the soldiers rounded up anyone suspected of having pro-Ukrainian views. He had stayed behind to look after his elderly mother.

They sought veteran servicemen, home guard volunteers and city hall officials. The Russians turned up with a list of names. Some local politicians appear to have collaborated.

Residents were unable to say how many people vanished during Russia's five-month occupation of the city. One answer could be found

yesterday in a sunny pine forest on the outskirts of town, close to a Russian checkpoint. Beneath orange-barked trees, Ukrainian forensic experts were carrying out a gruesome process of exhumation and truth-telling.

A Russian battalion had parked its tanks next to a cemetery, cutting down branches and building underground shelters with neat log roofs. Izium's war dead – 443 people since February – joined them in nearby sandy plots. They included 17 Ukrainian soldiers. They were dug up on Friday from a scooped-out hollow for a tank, used as a mass grave.

Ukraine's armed forces discovered the grisly site when they swept into Izium a week ago, as part of a stunning counter-offensive that saw them recapture almost the entire north-eastern Kharkiv region. On Friday, the first 40 bodies were removed. Some had their hands bound together; on the decayed arm of a woman was a bracelet in Ukrainian blue-and-yel-

low colours. On Saturday, experts in white boiler suits continued digging. Graves were marked with wooden crosses. Watched by police, they scraped, pulled out bodies and laid them carefully in a glade.

"Sometimes we find ID and passports. But we don't have names for many of those here. Or cause of death," Roman Kasianenko, the deputy chief prosecutor for Kharkiv, told the *Observer*. "There are some signs of torture. We found individuals with hands tied together and broken limbs." But, he stressed: "It's too early to say if this is another Bucha."

The site smelled strongly of human decay and pine resin. Relatives said Russian missiles killed their loved ones. Oksana Gruzodub had come to report the deaths of her daughter-in-law's family, Anatoly, Galina and their son Artyom, 14. They died on 9 March when a Russian warplane bombed their apartment block, she said.

Showing the *Observer* around the

shattered centre of Izium, Maksimov admitted he had been fortunate. A group of young Russian conscripts arrested him in March soon after they took up positions on the edge of town, next to the reed-lined Siverskyi Donets river. They grabbed him as he went over the city's pedestrian bridge.

The soldiers told him they had come from Belarus. Later that evening, the Ukrainians shelled the riverside building where he was being kept. The Russians hid in another room. Maksimov ran out on to the street, grabbed his bike and escaped.

He was detained for a second time on 3 September by soldiers who accused him of being a Ukrainian spy. The police station torture room, he later discovered, was an indoor shooting range, its walls muffled for sound. The guards came from the so-called Luhansk People's Republic (LNR).

These separatist auxiliaries brought the prisoners cold soup twice a day. Their toilet was a bucket. Three rats lived on a ledge next to a window. Maksimov shared a cell with two other local men. On day six, the guards said the Ukrainians were coming, and threatened to throw a grenade into their chamber. The next day, other LNR warders appeared and told them to run.

About a quarter of Izium's 60,000 inhabitants lived under Russian rule.

LEFT
Another body is exhumed near Izium – one of 443 found since the Russian retreat.
Daniel Carder/The Observer



A third of those sympathised with the occupiers, Maksimov said. The Russians swapped diesel for home-made vodka. The city lived with little food and no electricity.

The publisher said he had not expected the Russian army to leave Izium without a fight. They made a chaotic exit last week, abandoning T-80 tanks, BMP infantry fighting vehicles and rows of mortars. On Saturday, Ukrainian troops rolled around Izium in these former Russian war-machines, hastily repainted with a plus sign and the Ukrainian flag.

In the space of a few days, Ukrainian forces liberated an area half the size of Wales, retaking more than 300 settlements and pushing the enemy back to a new defensive line about 10 miles east of Izium, which was key to the Kremlin's plan to seize the Donbas. Its loss means there is now little prospect of this happening soon, if ever.

As the Russians retreat, however, the price paid by civilians grows clearer. Russian soldiers rounded up and executed hundreds of civilians in February and March in Bucha and other satellite towns in the Kyiv region. The latest mass grave in Izium suggests this was not an anomaly. Rather, it is part of a savage pattern seen in each area Moscow occupies.

The Kremlin claims its forces are "regrouping", and has responded to military setbacks by ordering attacks on critical civilian infrastructure.

Most of Izium has been destroyed. The main boulevard is full of gutted apartment blocks and walls pock-marked by bullets. The administration building is an eerie sandbagged ruin. A bomb tore a chunk out of a church's cupola. The city's road bridge has been destroyed, with residents getting around on bikes.

But life is already returning. Locals queue for aid parcels, delivered in the central square that was once used for celebrations. Women wheel shopping trolleys past a mural of John Lennon. The city's beer factory remains closed but a cafe reopened on Saturday. "You look at all this and think we don't have a future," Maksimov said. "But I believe we do. We can rebuild."

BELOW
Maksim
Maksimov
endured torture
at the hands of
Russian soldiers.



Russian soldiers guarding the Zaporizhzhia nuclear power plant in Ukraine. EPA



“What happens if Putin goes nuclear in Ukraine? Biden has a choice to make

FOREIGN AFFAIRS COMMENTARY

Simon Tisdall



There has been much excited talk of a "turning point" following Ukraine's rapid military advances in north-eastern Kharkiv region and what Kyiv cheerfully calls its "de-occupation" by fleeing Russians. Less comforting for the western democracies is an alternative theory: that the war is approaching "a moment of maximum danger".

Worries that a cornered, desperate Vladimir Putin may resort to nuclear, chemical or biological weapons have resurfaced in the US and Europe, along with the argument, articulated by France's Emmanuel Macron, that Russia's president, despite his terrible crimes, should not be "humiliated" – and allowed a way out.

Speaking last week, US president Joe Biden said any use by Putin of weapons of mass destruction (WMD) in Ukraine – for example, by exploding a low-yield, tactical nuclear warhead – would "change the face of war". Russia would become "more of a pariah in the world than they ever have been," he said.

Yet even as he warned the US response would be "consequential", Biden refused to say whether it would involve commensurate US or Nato military action. The tenor of his remarks suggested he has not personally raised the nuclear issue with Russia's leader. This renewed angst about WMD reflects the trap Putin set for the west when he launched his invasion. By placing Russia's nuclear forces on high alert,

deploying nuclear-capable missiles closer to Nato states, and targeting Chornobyl and then the giant Zaporizhzhia nuclear plant, he and flunkeys such as Dmitry Medvedev deliberately played up fears of Armageddon. They hoped to weaken backing for Kyiv and deter direct Nato intervention.

It has worked so far. The US and Nato walked into the trap from the get-go. While supplying Ukraine with ever increasing amounts of arms and materiel, Biden and his allies continue to limit the power, range and quality of such weapons to ensure Putin's position is not so weakened that he turns to extreme measures.

As a result Nato is still not providing the tanks, missile defences and the air cover Ukrainian forces need to secure liberated areas and press home their advantage. Germany and others take their cue from Washington. Last week, Chancellor Olaf Scholz again demanded Putin withdraw from all Ukrainian territory – while withholding the Leopard tanks Kyiv says are necessary to achieve this end.

The Putin trap has other malign aspects, notably the Kremlin's economic blitzkrieg on Europe. In effect it is using gas and oil to explode cost-of-living bombshells in every private home, shop and factory. EU politicians who thought they could reason with Putin are enmeshed in the very war-like confrontation they sought to avoid. Some are wavering.

Putin's meeting last week with Xi Jinping does not seem to have gone smoothly, with China's president echoing Indian criticism of the damaging global impact of the war. But their overall "no limits" partnership appears unaffected. Their shared aim: the evisceration of the post-1945, western-led rules-based order. In this context, Ukraine and Taiwan are prologue.

The uncovering in newly liberated Kharkiv of Bucha-type mass graves and apparent war crimes represents another strand of Putin's strategy of demotivation. His message to the west: your "universal values" are meaningless in the world I am creating.

By contemptuously violating the UN's authority, the Geneva conventions, and human rights law, he strikes at the heart of western self-belief and confidence.

Not exactly a turning point, then, but a week when other myths were also exploded. Demolished is the defeatist argument that Ukraine cannot prevail and that western military and economic aid only delays

the inevitable. Ukraine is winning, for now at least, despite the humbling and hawing.

Nor is it any longer assumed Putin's grip on power is unshakeable. Increasing domestic criticism is heard, not least from his pro-war, nationalist supporters. Their ire is currently aimed at the military high command, but everyone knows who commands the commanders.

Now is not the time to relax the pressure for fear of what Putin might do. On the contrary, it's time to crank it up. Because, ironically, it's Putin who is trapped now. He must not escape the consequences of his actions.

For Europe (and the UK), this means expanding the too modest energy measures proposed by EU commission president Ursula von der Leyen last week – and end energy dependence on Moscow. It means sending more, better heavy weapons to Kyiv and redoubling efforts to inform Russians about what, truly, is being done in their name.

Dunting challenges remain. Russia still has more tanks and artillery. It still controls one-fifth of Ukraine's territory. It is mobilising 137,000 additional troops on Putin's orders and could outnumber its opponents by spring. A ruthless campaign of indiscriminate reprisals against civilian targets has begun, following its recent setbacks.

"There is little he [Putin] won't do when he feels it is necessary to win on the battlefield," warned analyst Daniel Davis, a retired US army colonel. But this is not an argument for cutting him some slack.

Don't give him an inch. Keep him on the run. Show him there's no way out but back. And if, panicked and vengeful, Putin does indeed threaten to use a tactical nuclear weapon in Ukraine, the response must be hard and clear.

Biden must personally and formally inform him, in advance, that any such attack, breaking the global taboo on nuclear aggression and undercutting international security, would be viewed as an act of war against the US and Nato – with all the awesome, regime-toppling consequences that might entail.

Perhaps Biden has already done this. Hopefully he has.

In which case, stop pulling western punches. Get on and ensure Ukraine wins, wins well, and wins soon.

‘They won’t invade, will they?’ Fears rise that war may cross the border into Russia

As Putin’s forces are pushed back to where they came from, *Andrew Roth* finds a growing sense of unease in the border city of Belgorod

The war has become impossible to ignore in Belgorod, southern Russia, just miles from the border with Ukraine. Russian soldiers retreating from the Ukrainian counterattack now roam the streets.

Air defences boom out overhead several times a day. The city is once again filled with refugees. And, at the border, Russian and Ukrainian soldiers stand within sight of each other.

Three Russian soldiers from Ossetia are wandering the unfamiliar streets past the grand Transfiguration Cathedral late one evening. They seem unsteady on their feet, perhaps drunk or tired. And they’re looking for a place to eat.

Since February, they say, they have fought in Ukraine as part of the invasion force. They were stationed in the village of Velyki Prokhy, just north of Kharkiv, when the urgent signal came to flee back to Russia last week.

“What can we say? An order is an order. We didn’t have a choice,” says one wearing a hat emblazoned with a Z, a tactical symbol adopted as a patriotic emblem of war support in Russia.

As the Russian front in Kharkiv has collapsed and Ukrainians who have chosen the Russian side have fled for the border, a dark thought has crossed the minds of ordinary people here: that the war may cross into Russia.

Asked where they are headed next, the soldiers say they don’t know. But it’s likely, they think, they will be sent back south “to defend the border”.

The following day, some 400 National Guard troops are reinforcing positions held by the Russian border guards. Even there, an activist who was present said, soldiers were soul-searching among themselves. Within eyeshot are Ukrainian troops on the other side in a tense standoff.

“How the fuck did this happen?” one border guard said to another, two people who were there recall.

In Belgorod, the signals of war and tension are on display, even if most people believe the conflict is unlikely to spill over. Oleg, a restaurateur originally from Ukraine wears a shirt emblazoned with the phrase “Born in Kharkiv”, and has bought plywood boards in case he needs to cover his restaurant’s windows.

His business partner, Denis, has built a bomb shelter in his backyard and evacuated his grandmother from a Russian-held town in east Ukraine now on the frontline of the conflict.

Denis says he hopes that tensions will recede. But they are also taking



ABOVE
Children arrive
by car from the
Kharkiv region
at a temporary
camp in Belgorod
last week. AP

precautions. “Nobody expects it to come here,” says Oleg. “But we have to be ready.”

In Belgorod’s central market, soldiers are stocking up for the winter, signalling that Russia’s war may stretch for the coming months or even longer.

“Where are the balaclavas?” one yells out, rummaging through one of several stalls selling camouflage hats, jackets, thermal underwear and other cold-weather equipment.

“Every day, dozens of the boys come, there are so many of them now [since the counteroffensive],” says Marina, who sells camouflage items in the market. “Everyone has these glum faces. It is more tense now.”

“I see them buying these things, and I wonder why they don’t already have [them],” she also says, adding that the troops are buying basic food and cooking implements that she expected would be supplied by the army.

An elderly woman in the market cries on one of their shoulders. “Please, please help us,” she sobs emotionally. Men walk up to clap the soldiers on the back. Overhead, an explosion is audible. “Air defences,” one man murmurs.

“You feel [the war] here in a way you don’t feel it in other cities,” says Andrei Borzikh, a bankrupt lawyer who has been crowdfunding thermal

rifle scopes and other equipment for the Russian army. He carries a helmet and a bulletproof vest in his car. “You hear it.”

Ukraine has not given any indication that it intends to cross the border or do more than retake territory occupied by Russia. But the very idea of the Kremlin’s quick, victorious war boomeranging back across the border into Russia speaks to the realities of the defeat suffered by its forces in recent days.

“Some miscalculations were made in any case – maybe they were tactical, maybe they were strategic,” says Borzikh. “The fact that Russia thought it had come there for ever was clear.”

Like other boosters of the Russian army, he says that the recent defeats should be attributed to western support for Ukraine. “Russia is now in a conflict with a third of the world community,” he says.

On a recent weekday, a security officer in blue fatigues holds a Kalashnikov rifle outside the red-brick Lycee No 9 on the central Narodny Bulvar. An hour earlier, reports had emerged that the city was holding planned evacuations of local schools and major shopping centres, apparently in case of shelling or bomb threats.

The governor of Belgorod region, Vyacheslav Gladkov, reissued an order

on Monday requiring local authorities to check their bomb shelters. Schools near the border have been temporarily closed. Online videos show volunteers cutting down trees to build fortifications in the forested areas south of the city.

People here now understand that the war is not going well. In a series of interviews, locals describe feeling shock in the early days of the war, followed by a rise in patriotic sentiment accompanied by pro-war symbols such as the popular Z plastered on cars and buildings.

Now many of those have disappeared as Belgorod settles in for a long conflict that has come far closer than they ever expected.

As in many Russian cities, there is barely any anti-war activism. Ilya Kostyukov, 19, an opposition activist and founder of the Belgorod Anti-War Committee, says he focuses on encouraging people who oppose the conflict to speak up, and that trying to convince supporters of the war to change their minds is “pointless”.

Asked about direct consequences of the war for people in Belgorod, he points to the arrival of refugees and a recent blackout caused by an explosion hitting a nearby power station.

Soldiers had also been growing rowdy at the karaoke cafe where he works behind the bar. Fights break out regularly, he says. One group of

‘It feels like nobody cares until it touches them personally. Until someone brings a coffin to your home’
Ilya Kostyukov



ABOVE
A market in
Belgorod sells
military gear
and pro-war 'Z'
items last week.
Valerie Hopkins/
New York Times



soldiers refused to pay their bill and then pulled a pistol on a bouncer.

But largely, he says, apathy reigns in Belgorod. "For us, it feels like no one cares until it touches them personally. Until someone brings a coffin to your home, nobody cares."

Some families are split by the border. Irina, a travel agent, lives with her daughter in their native Belgorod. But her ex-husband and father of her child lives in Kharkiv.

"Our child is split between two countries," she says in a tense voice. "Absolutely equally. No matter what happens."

Two weeks ago, she says, her ex-husband told her that he had been called up into army service by Ukraine. He was ready to serve because he felt it was his patriotic duty. She is terrified he'll be killed.

"I lost my mind a bit and said some really unpleasant things," she says of their most recent conversation. "Anything can happen. I wanted to save the father of my child."

"He is a citizen of Ukraine and he is fulfilling his duty for his country – and trying to fulfil his duty to his family."

In the evenings, Yulia Nemchinova, a volunteer who delivers aid to people recently arrived in Belgorod from Ukraine, goes to a small shipping container in the industrial sector that she calls "the warehouse". Inside, there are crackers and biscuits, nappies, tampons, tea and coffee and dozens of other products that won't spoil in the heat or cold.

On her phone, she has a spreadsheet of nearly 1,200 entries from families who have arrived, requesting basic goods. She estimates that 6,000 people are in need. One apartment alone had nearly two dozen people in

it, she says. "Belgorod is overflowing."

Nearly 85% of recent arrivals from Ukraine want to stay close to the border, she says. This had led many to decline going into government refugee camps along the border that would later see them sent further into Russia.

There is a sense, even among Putin supporters, that Russia is losing hearts and minds in Ukraine.

At a centre for aid distribution, Ukrainians with openly pro-Kremlin views ask why they haven't been warned about the counteroffensive or received more aid from the government after arriving in Russia.

"We feel homeless and like nobody needs us," says one woman with pro-Russian views who fled occupied Kupiansk, a town that was recently retaken by the Ukrainian army.

As promised to all those fleeing the war into Russia, she received 10,000 roubles (£143) from the government. "We got our 10,000 roubles, but my house was there, and I've thrown everything away and become homeless," she says.

One Russia-based activist who regularly travelled into occupied Ukrainian territory in order to evacuate people says he was stunned by the lack of investment in infrastructure there. He recalls the feeling of witnessing an "apocalypse" while standing at an empty crossroads in Kupiansk.

He brought 3.5 tonnes of food and medicine to an orphanage where children had stayed behind. In other places, they simply travelled through small villages to bring food and medicine to local people, often elderly, who had stayed behind.

In Vovchansk, he says, there was no light or electricity for several months. "I think that's one of the failures of the Russian army – that they didn't bring enough benefits. So people welcomed the arrival of Ukrainian troops," he says.

ON OTHER PAGES

Peter Pomerantsev: How to stop Putin's plan to reshape the world
Comment, page 39

Dispatches from a country under siege – Andrey Kurkov's Ukraine diaries
New Review, pages 18–21

“The Kremlin war machine has stalled, and prospects of victory are diminishing

ANALYSIS

Jack Watling



Viewed purely in terms of the size of their formations and equipment, Russian ground forces in Ukraine still pose a serious threat on a number of axes. In practice, however, it is highly unlikely the Russian military can recover from its increasingly terminal trajectory on the battlefield, though its defeat will take time and bitter fighting. To understand why, it is necessary to examine the force beyond its equipment and personnel.

The US assesses military



ABOVE
A Russian rocket launcher targets a Ukrainian position during fighting in August. EPA

capability through the abbreviation DOTMLPF. That senior US officers regularly try to roll this off the tongue as an acronym may exemplify military absurdity, but the abbreviation is somewhat redeemed by being fairly comprehensive. It stands for: doctrine, organisation, training, materiel, leadership and education, personnel and facilities. Looking at the Russian military across these categories reveals why it is underperforming its potential and struggling to regenerate.

To begin with, Russian strengths: Russian doctrine – the theory of how the army should fight – is clear, precise, well evidenced and conceptually elegant. Russian doctrine is often far ahead of western military theory. This creates a methodological challenge for intelligence assessments of Russian operations, because if they are executed as described in higher military orders, then the conclusion is often that they would succeed. The practice, however, rarely matches the theory.

Russian materiel is generally exceptionally well designed and adequately built. The weakness of Russian materiel tends to be that it is inflexible – designed to perform one specified task well – and that multiple generations of systems being employed simultaneously makes maintenance difficult. This

problem has been massively exacerbated in Ukraine as the Russians pull more generations of equipment out of storage to replace losses.

The Russian military also benefits from its facilities. The Russians have an efficient rail network optimised for the movement of combat equipment. They also have many factories to produce munitions, with the companies involved directly under government control, and access to most necessary raw materials.

These strengths, however, do not compensate for the significant shortcomings of the Russian military. To begin with, organisation: Russia's military was designed to fight short, high-intensity wars. Without full national mobilisation, it is too small, its units lack the logistical enablement and its equipment is ill-suited to a protracted war.

One of the greatest deficiencies in the Russian military is leadership and education. The leadership culture is dictatorial and enforced by fear. Corruption is structurally encouraged by the Kremlin so that the civilian authorities have the threat of legal action against military commanders.

Poor leadership also means that Russia has serious problems with its personnel. There is a limited career path for long-term soldiers. This leads to retention problems that have caused the Russian military to continue to depend upon conscripts.

Moreover, in the absence of any clear ideology or strong leadership in units, troops are largely unmotivated, do not work effectively as teams and are unwilling to risk their lives for one another.

Perhaps one of the greatest weaknesses of the country's military system, though, is training. First, it simply does not do enough of it. At the beginning of the war, for example, there were fewer than 100 fully trained Russian pilots bordering Ukraine, despite Russia having at least 317 combat aircraft deployed.

Second, Russian soldiers tend to receive training that is narrowly bounded to their assigned task. This makes these troops inflexible, lacking situational awareness and unable to cover one another's tasks.

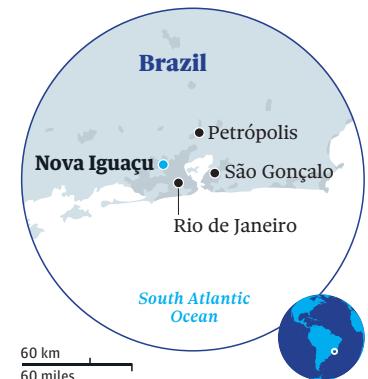
Third, the Russians do most of their training in their units. As the units are in Ukraine, there is very little capacity to train new recruits before they are sent to war.

Despite its initial equipment superiority to Ukraine, Russia significantly underperformed against its potential. Moreover, the institutional areas of weakness make its military far less adaptable. Now that Russian troops are outnumbered, unmotivated and their equipment is deteriorating, the Kremlin's prospects are rapidly diminishing.

Jack Watling is senior research fellow for land warfare at the Royal United Services Institute (Rusi)



LEFT
Supporters wait
for Luiz Inácio
Lula da Silva in
Nova Iguaçu.
Silvia Izquierdo/AP



government. Twenty-four hours earlier, the rightwing radical rallied tens of thousands of devotees on Copacabana beach to demonstrate he still has a shot at staying in power.

“He’s doing a good job and we do not want Brazil to become communist,” said Fernanda Laranjeira, a 45-year-old lawyer.

Would Bolsonaro win? “I want him to win,” Laranjeira said. “If the results are honest, he’ll win. If he doesn’t win, it’s because the vote was rigged.”

Bolsonaro’s relentless questioning of Brazil’s electronic voting system – for which he has provided no evidence – has fuelled fears he may refuse to step down. Some worry the Donald Trump-admiring former army captain will contest the result, as his US ally did after Joe Biden’s 2020 victory, potentially bringing 6 January-style turmoil to Brazil’s streets.

Bolsonaro has said he will concede if he considers the result “clean and transparent” – yet has dismissed polls showing him trailing Lula as a sham.

Last month more than a million Brazilians signed a manifesto warning that their young democracy faced a moment of “great danger” given Bolsonaro’s admiration for Brazil’s 1964–85 military dictatorship.

Alexandre Padilha, a former minister and key member of Lula’s campaign team, was hopeful of a first round victory but expected Bolsonaro to challenge the result.

“We have to be prepared for the most preposterous behaviour from Bolsonaro,” he said, pointing to the president’s “outrageous” response to Covid, his destruction of the Amazon and incitement of political violence.

Padilha voiced optimism, however, that Lula would prevail and launch an immediate war on hunger.

Such pledges are music to the ears of people like Isac de Jesus da Silva, who scoffed at Bolsonaro’s efforts to portray himself as “captain of the people”. “Bolsonaro’s the rich man’s president. The one who’s fighting for the poor – the Robin Hood of the poor – right now is Lula,” he said.

Silva shrugged off the scandals that saw Lula jailed ahead of the 2018 election that brought Bolsonaro to power. The convictions were quashed last year, paving the way for Lula to write the final chapter in a storybook political career.

“Lots of people say Lula stole. I’ve no idea,” Silva said. “But if he did, he took from the rich to give to the poor.”

‘Olê, olê, olê!’ Lula voters sing for a heroic comeback to banish Bolsonaro

Polls show that Brazil’s former president is on the verge of returning to power as millions face destitution.

Tom Phillips reports from Nova Iguaçu

It was a scene that could have been plucked from Brazil’s history books: an enraptured crowd, a sea of flags and, on stage above them, a bearded leftist in a bright red shirt.

“The president of hope is here!” the master of ceremonies roared as the star of the show arrived in a police convoy to address the people whose country he is promising to save. As their champion came into view, the throng chanted back a refrain from old times: “Olê, olê, olê, olá, Lula, Lula!”

Virtually identical spectacles played out two decades ago as Luiz Inácio Lula da Silva prepared to claim a momentous election victory in 2002 that would make him the first working-class president of one of the world’s most unequal nations.

But this was September 2022 and the factory worker who became a leftwing hero was battling to complete a sensational political comeback that would return him to the presidency at the age of 77.

“Get your new Bermudas ready! Get your new shirts ready! Because on 1 January, I’ll be taking power!” Lula told the thousands of supporters who had come to see him in Nova Iguaçu, a down-at-heel city north of Rio.

With two weeks until an election in which Lula hopes to defeat Brazil’s far-right leader Jair Bolsonaro, the leftist is in pole position to achieve that goal – and the mostly black, working-class crowd in Nova Iguaçu is desperate for him to succeed.

“Bolsonaro is dragging our country into destitution and we’re counting on Lula to change this,” said Isac de Jesus da Silva, a street hawker selling banana jelly outside Lula’s event.

“He’s the greatest president Brazil has ever had,” added the 38-year-old, one of an estimated 33 million Brazilians struggling to feed themselves as a result of soaring food prices and a Covid crisis that killed more than 685,000 people. “My fridge is empty, my friend,” he sighed. “Unfortunately, under Bolsonaro I’m going hungry. We need Lula back in power so we can eat again.”

Nostalgia for Lula’s two-term government, when he used a commodities boom to bankroll social programmes that helped millions escape poverty, has played a leading role in his sixth presidential run.

Lula promised to empower the urban poor, telling his audience: “We abolished slavery in 1888 and we no longer want to be anyone’s slave.”



Jair Bolsonaro at a rally earlier this month. Recent polls have him trailing by up to 15 points.

We abolished slavery in 1888 and we no longer want to be anyone’s slave’

Luiz Inácio Lula da Silva, ex-president



Former president Lula campaigns in São Paulo last week.

“We’re going to build a compassionate, humane and fraternal country where no mother will go to bed seeing her child go hungry,” he declared, to cheers of delight.

“What would become of us without Lula?” asked Rute Alves, a 60-year-old snack vendor who believed her candidate was set to win outright in the first round on 2 October.

That is a possibility, with two recent polls giving Lula a 12 to 15-point lead and suggesting he might secure the 50% of votes that would return him to the presidency without a run-off in late October.

But Bolsonaro, to whom a third of voters remain loyal, is not without support. Many Brazilians view a Lula revival with dread after the corruption scandals that blighted his

Laughing all the way to the West Bank: the blind comedian pulling down barriers

Joke by joke, Palestinian standup sensation Sherihan El Hadwa is challenging stereotypes

Bethan McKernan

Tulkarm

On a small stage in Tulkarm, a city in the north of the occupied West Bank, Sherihan El Hadwa emerges from the wings to a Palestinian pop song. Dancing and waving the long white cane she uses to navigate the world, the visually impaired comedian already has her audience laughing and clapping along to the music.

Hadwa did not have an obvious route into standup comedy, and the many difficulties of life as a disabled woman in the Palestinian territories are not a straightforwardly humorous topic.

But in her part-observational, part-autobiographical debut show, *No Cherie*, Hadwa is challenging lazy narratives about victimhood, and winning fans and accolades all over Palestine in the process.

Jokes and anecdotes mainly focus on the absurdities of getting around Palestinian society as a blind person: everything from the awkwardness of strangers bending over backwards to help her cross pothole-filled roads, to having to attend a medical evaluation with doctors once a year to "prove that I still can't see them".

Paired with a sardonic, almost cynical delivery, Hadwa's comedy

has bite: righteous anger simmers beneath every bit, fuelling her act with a compelling power.

"I'm not looking for sympathy. I think sometimes audiences are surprised to encounter a blind woman who is as honest as me. That's part of the fun," the 35-year-old said. "I like surprising people and opening their horizons. Laughter has helped me; it helps everyone."

Hadwa became blind suddenly, at the age of 16, after contracting a virus that damaged the retina and optic nerve. The shock of losing her sight led to a difficult period of readjustment, and the comedian said she spent years grieving for a different future.

With what she described as the unwavering support of her family, Hadwa learned braille and enrolled at a high school, where she successfully passed her exams and then trained to become a medical secretary.

Her parents both died a few years ago, and she now lives alone in the family house in Beit Jala, near Bethlehem, with her sister nearby.

Hadwa got involved with a theatre group in Bethlehem in 2013, but did not branch out into comedy until last year. Writing the show with the help of fellow comedian Manal Awad, she realised that humour was a tool for framing her life experiences in a new way, and exploring a different kind of performing.

Supported by both Bethlehem's Al-Hara theatre and the Drosos Foundation, a Swiss body funding arts projects around the world, the comedian is currently touring



the West Bank, doing a show most weekends. The team is set to travel to Amsterdam this week for the first date of a short European leg.

"My day job is basically the opposite of this, answering phones at a hospital in Bethlehem," Hadwa said, as she prepares for the show in Tulkarm. "If I'd realised before I was this funny and talented, I definitely wouldn't still be doing that."

Standup is an exciting, newly emerging form of entertainment in the Palestinian territories. In recent years, performers have realised audiences are thirsty for comedy mined from the hardships they suffer: Israeli checkpoint searches, restrictions on movement, violence, poverty and politics are all fair game.

In what can be a deeply conservative society, with few creative outlets, even laugh-

ABOVE
Sherihan El Hadwa on stage, where she pokes fun at Palestinian traditions.



The cherubic bronze figure has nearly 1,100 costumes, including one from King Louis XV of France from 1747 to make amends for his soldiers' theft of the statue, and a gift from the Rolling Stones, adorned with the band's tongue logo, which made its first appearance in July.

"Anything could have therapeutic value if it helps people get a good feeling and get in touch with themselves,"



Patients can discover the 1,100 outfits made for the Manneken Pis statue down the centuries.

'I like surprising people and opening their horizons. Laughter has helped me; it helps everyone'

Sherihan El Hadwa

ing together about everyday things – Palestinian wedding culture, Arab doctors, overbearing parents – is a much-needed release.

The Palestine comedy festival, set up by Palestinian-American Amer Zahr in 2015, has gone from strength to strength and now runs every August. In previous years the line-up has included Palestinian-American Mo Amer, who stars in a new self-titled Netflix show, and Egyptian-American Emmy-nominated comic actor Ramy Youssef.

"We thank them so much for bringing a smile to our faces," Nihaya Ghoul Awdallah told local media after attending a performance in this summer's sold-out run. "It allows us to release our worries, our sadness, and the difficult circumstances that we are in."

For Hadwa, the medium is a novel way to engage the public on the challenges that disabled people face, and to strengthen their presence in public life.

When *No Cherie*'s run ends, Hadwa is planning to get back to writing, expanding the scope of her act to include the West Bank's static politics, the quirks of Palestinian identity, and the frustrations of living under occupation.

"I love doing this. It's nice to make people laugh and bond over what makes us the same and what makes us different," she said. "I am happy to be an example that disabled people aren't helpless. We are just as capable as anyone else and we can do things on our own terms."

Feeling low in Belgium? A free sewer tour may perk you up...

Jennifer Rankin

Brussels

A tour of ancient sewers? An encounter with a masterpiece of 16th-century lace-making? These are two of the therapies on offer to people in Brussels suffering from depression, stress or anxiety.

From this month, psychiatrists in

one of the city's largest hospitals have been able to offer patients "museum prescriptions", a free visit with a few friends or family members to discover one or more of Brussels' cultural institutions.

Delphine Houba, a Brussels deputy mayor in charge of culture, believes the project is the first of its kind in Europe. The first objective was to reinforce access to culture after the pressured days of lockdown, she told the *Observer*. "We know that, even before Covid, for some people it [was] not easy to open the door of a museum. And I really want to show that cultural venues are for everybody."

The second goal, she said, was to give doctors "a new tool in the healing process". The young socialist politician was inspired by a similar project

in Canada, where doctors have been issuing prescriptions to the Montreal Museum of Fine Arts since 2018.

In Brussels, the pilot project is running for six months, involving five museums that are directly under the control of city authorities. These include the city's history museum, a centre for contemporary art and the fashion and lace museum.

Patients may also discover the sewer museum, which allows them to stroll 10 metres underground along the banks of the Senne, the hidden river of Brussels, largely paved over in the 19th century. Or they could explore the collection of outfits belonging to the Manneken Pis, the statue of a peeing boy that has become a symbol of Belgium's self-deprecating humour.

said Johan Newell, a psychiatrist at Brugmann University Hospital, which is taking part in the pilot scheme.

He expected museum prescriptions would suit people suffering from depression, anxiety, autism spectrum disorders, psychosis and bipolar disorder. "I think almost anyone could benefit from it," he said. "It would probably be more adapted for people who are already a little bit further on in the recovery process", rather than those who are severely ill, he added.

Museum prescriptions, Newell stressed, were a voluntary addition to medication and psychotherapy, as well as exercise, healthy eating and other forms of relaxation. "It's just one extra tool that could help people get out of the house: to resocialise, reconnect with society."

God, family and fatherland ... how Giorgia Meloni steered the rise of Italy's far right

Born and raised in Rome's working-class Garbatella area, the Brothers of Italy head is poised to become the country's first female PM next weekend. *Angela Giuffrida* reports

Determined, stubborn, sarcastic and with a shrewd knack of casting aside her enemies, a trait developed after being bullied over her weight as a child, Giorgia Meloni, 45, is on the verge of becoming Italy's first female prime minister.

Her Brothers of Italy party, an offspring of fascism, is riding high in opinion polls, edging up even further in final polls to widen the gap with the centre-left Democratic party. The lead is forecast to give Meloni and her alliance, composed of Matteo Salvini's far-right League and Silvio Berlusconi's Forza Italia, a comfortable victory in general elections on 25 September.

Born and raised in Garbatella, a working-class area of Rome, Meloni became involved in politics aged 15 after registering with Fronte della Gioventù, the youth wing of the Italian Social Movement (MSI), a party established by Giorgio Almirante, who was a minister in the fascist dictator Benito Mussolini's government. It was 1992 and Meloni's interest in politics was piqued by the collapse of Italy's postwar political order, or the so-called First Republic, amid a series of scandals that exposed widespread corruption and mafia influence.

She wrote in her biography, *Io Sono Giorgia – I am Giorgia* – that she was instinctively drawn to MSI's youth movement, where she said she found solidarity in a close-knit, if marginalised, community of militants often depicted as evil or violent.

On the first day she visited MSI's offices in Garbatella, she wrote that she found herself in a room full of men who were listening to a talk by Marco Marsilio, the Brothers of Italy president of Abruzzo, the first Italian region won by the party in 2019.

Three decades on, Marsilio still remembers her arrival. "I immediately noticed and appreciated her solid characteristics," he told *The Observer*. "She's determined, committed and has always kept her word. When she takes something on, she focuses deeply and sticks with it right until the end."

Meloni honed her craft through student politics, distributing flyers in schools and putting up posters around Garbatella, all the while trying to gauge public sentiment by chatting to people at markets, something she said she still does today. In 2004, she was elected president of the youth wing of National Alliance, the party that emerged from MSI.

"Meloni is coherent, real and her [success] has never gone to her head," said Giovanni Donzelli, a Brothers of Italy deputy who met Meloni in her teens when she went to Florence to help with campaigning for MSI's youth contingent. "In public they say she laughs little and always seems angry. But in private, she is pleasant."

Federico Mollicone, who has also known Meloni since her early years in politics, describes her as passionate, not angry. "Think of the coldness and distance of other politicians," he said. "She is true to herself – when

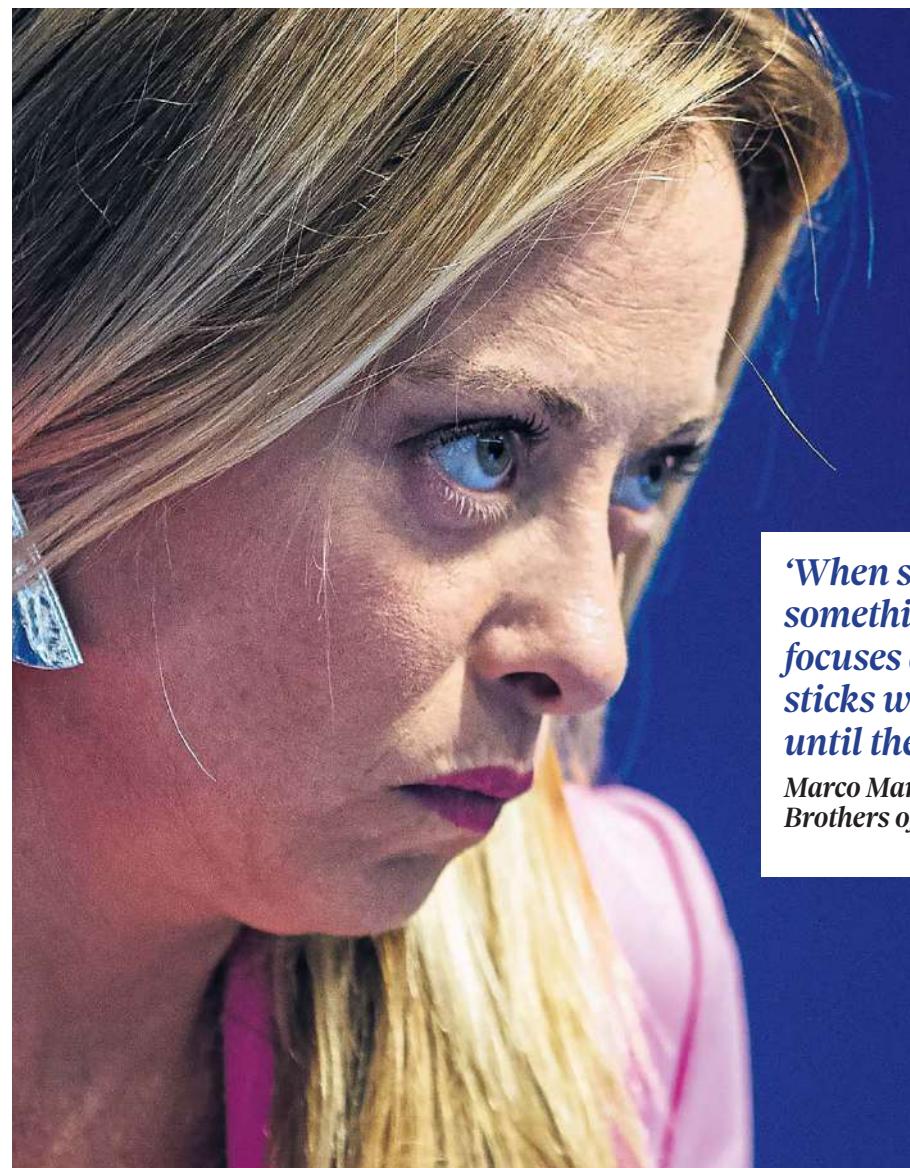
RIGHT
Meloni's rise has been assisted by far-right League leader Matteo Salvini. *Nicola Marfisi/Rex*



she is angry, you see it, and when she is joking she is very funny – she has a typical Roman sarcasm."

Meloni's rise was facilitated by the arrival of Berlusconi, who swept to power for the first time in 1994 in coalition with the refashioned National Alliance and the Northern League [now the League]. The government only survived a year, but the alliance was back for a second term in 2001.

In 2006 she became the youngest ever deputy vice-president of



LEFT
Giorgia Meloni has tried to cleanse her party of its neofascist image. *Francesco Fotia/Rex*

'When she takes something on, she focuses deeply and sticks with it right until the end'

Marco Marsilio, Brothers of Italy



ABOVE
A Rome mural depicts Meloni as the queen offering a poisoned apple to Snow White. *EPA*

– abortion, same-sex marriage and parenting remain. The Brothers of Italy-led coalition is against Italian citizenship being granted at birth to children born in Italy to foreign parents.

Meloni said she is pro-European, but, like Salvini, she shares a vision of Europe more in tune with that of the Hungarian prime minister, Viktor Orbán, arguing that EU policies should not supersede Italian ones.

Meloni has also tried to cleanse her party of its neofascist image. In August, she issued a video, spoken

ON OTHER PAGES

Sweden shows no country is immune to the rise of far right
Observer Comment, page 40

How did the far right get so powerful in 'liberal' Sweden?
Drude Dahlerup, Comment, page 45

in English, French and Spanish, in which she said "fascism has been consigned to history". However, she refused calls to remove MSI's tricoloured flame from the Brothers of Italy logo and maintains the fascist motto, "God, family, fatherland".

Meloni, an unmarried mother of one, does not describe herself as a feminist, instead saying she is against "pink quotas" and that roles should be achieved through merit, not gender. She illustrates this point by claiming hers is the only party that contains several women in leadership positions. But her opponents argue she has done little to promote the social and economic advancement of women. "She has done nothing to remove the obstacles that women face every day," said Laura Boldrini, a Democratic party politician.

Another explanation for Brothers of Italy's rise is that it was the only party that stayed out of Mario Draghi's coalition government, which collapsed in July after three key components, including the League and Forza Italia, snubbed a confidence vote.

Should Meloni become prime minister, hers would be the most right-wing government since the end of the second world war.

"Leadership is natural for Meloni, she constructed this path," said Marsilio. "We haven't just come from nothing, we come from a solid school of training and political tradition. Italians have been able to get to know and appreciate us. We can provide a guarantee that the others can't."



WHY WE MOURN

Tomorrow Elizabeth II will be laid to rest in Windsor. Over 10 extraordinary days, hundreds of thousands have queued to see her lying in state, and millions more have been gripped by the passions and pageantry of mourning. Why have we been so deeply affected by her death? Essay by *Rachel Cooke* Photograph by *Antonio Olmos*

The funeral



LEFT
Theodore, six, from Newark sits on his father's shoulders in Southwark Park, start of the five-mile queue, on Friday.
David Levene/The Guardian



RIGHT
Children look at messages of condolence and floral tributes to the Queen at Windsor Castle yesterday.
Andrew Couldridge/Reuters



The hearse carrying the Queen's coffin at the gates of Holyrood Palace, flanked by the Royal Regiment of Scotland.
Brian D Anderson/Rex



The press box for the Queen's lying-in-state is an unobtrusive wooden construction, painted to blend seamlessly with Westminster Hall's ancient walls. But though it stands at a discreet distance from the catafalque on which her coffin rests – unless you're in possession of a long lens, it's difficult to pick out the imperial state crown, the orb and the sceptre – it also affords a unique vantage point, one akin to being backstage at a theatre.

Here, we can watch both the audience, by which I mean the public, filing quietly past *and* the performers, in the form of the guard that keeps vigil around the clock. Look to the right, and we can also see the door through which this guard comes and goes when it changes, something that happens every 20 minutes.

At the moment it's open, and in

the room beyond, a grey-haired Yeoman guard – a beefeater – is hopping about, clad in only a pair of red britches, his braces and a T-shirt. Something about the way he moves suggests to me that his feet are stockinginged, which makes me feel tenderly for him.

Journalists don't have to queue for the Queen's lying-in-state, but the slots available are hard to come by, which is why I am here at 11 o'clock at night. I thought I might mind this, but I find that I don't. Somehow the late hour only adds to the atmosphere, at once electrifying and ineffably peaceful. How to explain it? How to put it into words?

At home, it's easy to be cynical: the crowds, the queue, the queasy sense of performance. But here in the hush, all that fades. The shocking thing, to me at least, isn't the fact that the sovereign is lying here in a box, awaiting burial. It is that it has taken her death to stop people – or at any

rate, these people – from staring at their screens. Mobile phones are forbidden. Visitors must look with their eyes rather than with their raised forearms, and looking with the eyes encourages thought. Feelings rush in, emotions to which I'm no more immune than anyone else.

What are they all thinking about? They are of every possible colour and creed, age and class. Some struggle to walk, leaning heavily on sticks and crutches; others look, for all that they've waited hours to get to this point, as if they're just breezing by on their way home from the office. Some carry Louis Vuitton, and some plastic M&S. Some wear dark suits and heels, and some tracksuits and trainers.

It's hard to predict who will appear moved (few people look up at us; in their preoccupation, we're invisible to them). Of the man in a black overcoat, bowler hat and medals, and the one in a Sex Pistols

T-shirt, it's the Johnny Rotten fan who looks as if he's about to cry, his face puckered like a boy's. No one talks. They don't even whisper. A stray cough, in the vast space below the largest medieval timber roof in northern Europe, is as loud as gunfire.

After half an hour, we file back out. Again, that backstage feeling: bottles of water on ledges, half-drunk by parched Palace of Westminster doorkeepers; a policeman carefully pulling on white gloves. Activity is intense in this ceremonial beehive, the responsibility borne by dozens of volunteers as well as officials. Billy, the young man who guided me here at the appointed hour, works in communications for select committees. But holding my hand tonight has nothing to do with his job. "It's great to be part of it," he tells me. What time will he get to bed? "I'll finish at 7am," he says with perfect enthusiasm.

There is a festival spirit in the streets. The mood is smiling and gracious. The queue marches on beef-flavoured crisps



ABOVE
The sun sets over the Houses of Parliament and Westminster Bridge on Friday. Alamy

I feel as I did earlier in the week watching the various ceremonies and parades. The ruthless organisation, the exquisite precision, the numinous beauty. How are these things possible in a country where no train seems ever to be on time? Where there is so much that is broken and ugly and neglected?

The roads close to the Palace of Westminster are closed to traffic and, back outside, I wander for a while. It's approaching midnight. Without cars, there is a festival spirit, people milling, strangers talking. I find the queue. It's moving at surprising speed, those in it waving their wristbands at the stewards like they're showing off a new bit of bling: a shake of the hand by now so practised it's almost queenly. The mood is smiling and gracious. It marches on beef-flavoured crisps.

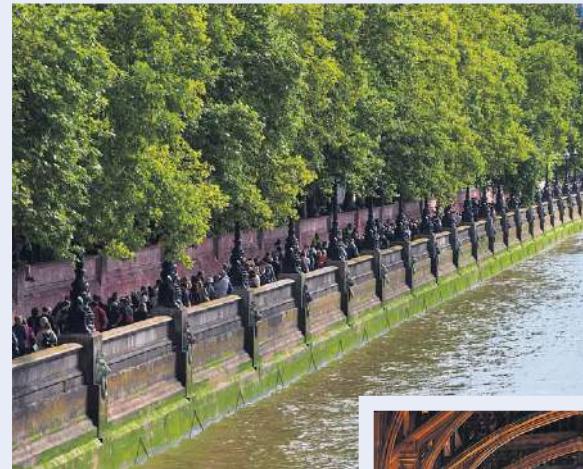
Walking over Westminster Bridge, I fall into conversation with a strolling policeman, his forearms

bare in the unseasonable warmth of this September night. He's from Humberside. When did he arrive? "Sunday. We had two hours' notice. I'm in a hotel in Hammersmith." Is he enjoying his historic secondment? He smiles. "I am, yes." He looks up at Big Ben, its tower magnificent against the navy sky and clouds whose silky fluffiness makes me think, appropriately in the circumstances, of Traveller's Joy (the weed more commonly known as Old Man's Beard). "I mean, you don't get that in Hull, do you?"

The mood of the nation. People talk of taking it, as though it is just a matter of pulling out a thermometer. But it's not that easy, of course. We're a country of 67 million souls. We're right to be suspicious of those corners of the media that insist on a



The imperial state crown, with orb and sceptre, on top of the Queen's coffin in Westminster Hall. Kirsty Wigglesworth/PA



The queue files past the Covid memorial wall on Thursday. Vuk Valcic/Shutterstock



RIGHT
Chelsea Pensioners join the public in Westminster Hall on Friday as they file past the coffin of the Queen draped in the royal standard. Yui Mok/PA



ON OTHER PAGES

Will our spirit of unity survive this divisive age?
Observer Comment, page 40

Can you be keen on tradition and open to change?
Sunder Katwala, Comment, page 44

Full of love for my country and at odds with it
Geoff Dyer, Comment, page 47

universality of feeling, to mistrust the admonishing commentators who talk authoritatively of "the people". History teaches us that there is always a gap between what is said, and what it is done and seen. Our ancestors were no easier to read than us, and less homogenous than we might imagine when it came to the matter of public grief.

"This morning I saw what I could, over the heads of the funeral procession of the Queen," wrote Arnold Bennett in his diary on 2 February 1901 (Victoria died on 22 January). "The people were not, on the whole, deeply moved, whatever journalists say, but rather serene and cheerful." It may be that we are even divided ourselves. I see the window of my local Marie Curie shop, the mannequins all now wearing black dresses and pearls, and it brings a lump to my throat. I read the email from Ryman's, which robotically outlines the stationer's respect for

the late monarch, and feel intensely irritated.

But ritual is important, and there is no discounting (some) people's need for it now. The snaking queue, all five miles of it, speaks of our most inchoate impulses, almost-instincts that in the faithless 21st century have fewer and fewer outlets. Past generations knew how to mourn: widows wore weeds, and jewellery made of jet, and locks of the dead one's hair; men wore black hats and armbands.

They understood that these things were not only a question of form but helpful, too: a sign, for the non-bereaved, of a person's agonising status, and a purgative for the suffering. Long before I knew the word catharsis, I had an idea of its meaning. When I was very small, my Sunderland grandparents would follow tradition and keep

Continued on page 34 >



Mourners cast a shadow on the Covid memorial wall last week. AFP/Getty

» Continued from page 33

their curtains drawn on the morning of a neighbour's funeral.

"Think how nice it will be when we open them later," Granny said when I expressed frustration over this. On Monday afternoon, when the Queen's funeral is finally over, many people in Britain will experience something similar: a release, a feeling of sunlight after darkness.

When I look at the queue, it brings to mind another line. In 1954, when archaeologists began excavating the Roman Temple of Mithras in the City of London, some 400,000 men, women and children rolled up over

How striking – and how little commented on so far – that the queue's route passes the National Covid Memorial Wall

a two-week period to see what was going on; the crowd was so swollen, the police were required to control it. Why? It seems obvious now that however great their interest in mosaics, these people were unconsciously coming to terms with the horrifying disembowelment of their cities. They had endured the Blitz; they were living in cratered streets.

The Queen's death follows the pandemic. There cannot be a single person standing in line for her lying-in-state who did not lose, or know someone who lost, a friend, a colleague or a family member to Covid and who may also have had to forego, because of the restrictions, a proper funeral, the comfort of choirs and wakes.

How striking – and how little commented on so far – that the queue's route passes the National Covid Memorial Wall, a site born of spontaneous feeling, which is maintained by volunteers and which (so

far) has no official status. One day volumes will be written about this: the unspoken relationship between the losses caused by the pandemic and the urge to make a pilgrimage to Westminster Hall.

It's human nature to try to make sense of the things that make least sense, and death is the greatest of these: the "distinguished thing", as Henry James had it, and the unfathomable thing. When some talk of their bewildered distaste for the flower-bearing masses outside our royal palaces – all this, for a woman you didn't know? – their tone, to my ears, is similar to the way those who voted for Brexit are sometimes spoken of. I think this is unwise, but I also think they want for empathy. It's natural to look at a grieving family and to think of your own losses. It's natural to worry about what a death like this means (I'm anxious it draws a final line below the postwar consensus). Above all, it's natural to be moved by history, music and poetry. By architecture that lifts the eyes to the heavens, and words that scorch and soothe the soul.

Here is art, and what's wrong with that? Aren't our galleries cathedrals now? Outside the Palace of Westminster last week, I approached a man whose Mondrian-blue jacket and architectural glasses strongly suggested that he couldn't possibly be among those who had just emerged from the lying-in-state. But I found out that I was wrong.

A Scottish-born designer called David Jenkins, he had waited – he looked at his watch – precisely seven hours and 55 minutes for his turn. "I did really respect the Queen," he told me. "But I also thought this would just be the most incredible bit of art. I thought: 'We queue up to see Damien Hirsts and Monets and Picassos, so why not for this?'

And had it lived up to his expectations? He looked at me as though I might be in need of a new pair of eyes. "My God, it was beautiful," he said. "The ancient and the modern. It's... everything."

Everything. An imprecise word, and perhaps an erroneous one. But still, I knew exactly what he meant.

The funeral

Corgis, cloisters and the Queen: our childhood in the shadow of St George's chapel

Clare Partington and her sister Nikki Crane grew up in the grounds of Windsor Castle, where their father was a clergyman. Here she tells of their encounters with the woman they addressed as 'ma'am', who will be buried tomorrow in the memorial chapel built for George VI

Some of the most abiding memories of our days living inside Windsor Castle are of the walks to school. We had moved there in 1967 from a rural parish in Essex, exchanging a bus ride through country lanes for a scramble on foot, past historic monuments, and through hordes of tourists.

As we set off each morning, school bags slung across our shoulders, we could hear the changing of the guard on the parade ground and orders being shouted to the soldiers of the Coldstream Guards in their sentry boxes.

The curfew tower clock, which chimed every quarter and played a tune on the hour, reminded us to hurry along if we were to get to classes on time. As we rounded the corner, and headed through the dark Canons' Cloister, which was always cold even in summer, we would always look up to see which flag was flying on the huge Round Tower above.

Was it the royal standard signifying the Queen was with us in the castle? Or was it the union jack, which meant she was elsewhere? It was always a comforting feeling when the Queen was at home, a sense that the whole community of the castle was gathered together, especially as night fell and the great Henry VIII gateway closed to the public. After the hubbub of the day, the castle precincts returned to the feeling of a small, intimate village.

My little sister Nikki and I were only six and nine when we came to live in Windsor Castle. On the day of our move, and while driving west in our little green mini behind the removal van, my father pointed to the castle on the hill and announced that this would be

our new home. After a moment my sister piped up from the back of the car, full of expectation: "Oh Daddy, isn't it exciting going to live with the Queen!"

This was all possible because our father, aged 35, had been appointed to a role as a minor canon at St George's chapel which, despite the title, was a very prestigious position for a clergyman of that age, as part of the Dean and Chapter of Windsor. Over the following decade, he would regularly meet the Queen and officiate at services she attended. We had our own stalls in the chapel behind him as he often sang the service, and very close to where the Queen herself took her seat.

When news of the Queen's passing was announced, we rang one another and recalled those feelings of comfort that her presence gave us even then, as children.

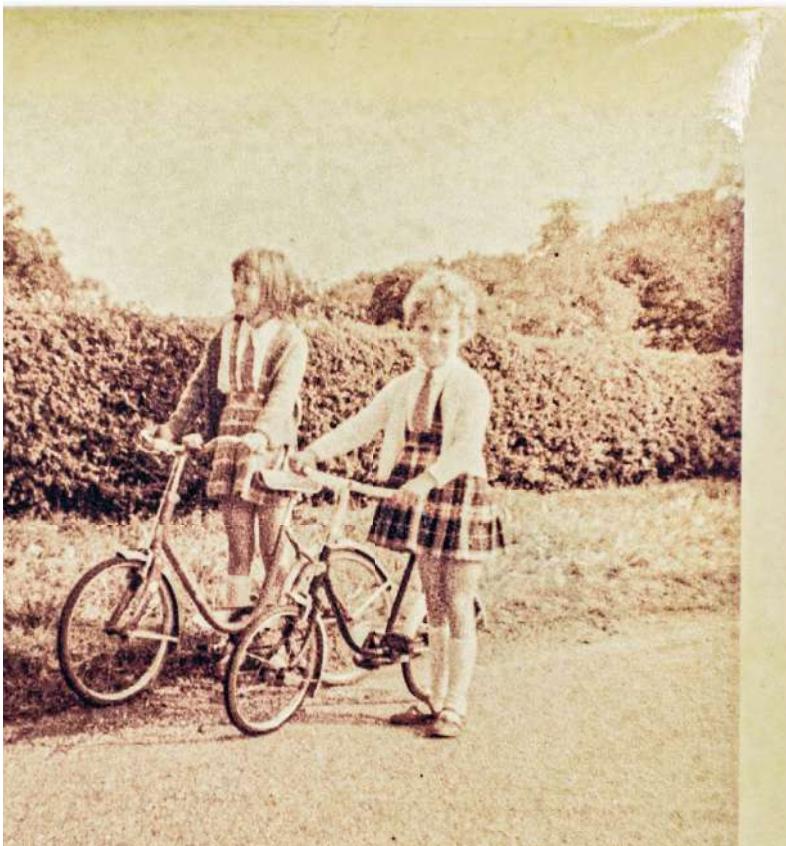
Part of our father's brief was to look after the parishioners in the Home Park, who worked for the royal family. It was here that we would often see Her Majesty off duty, walking with her corgis and exercising her horses, dressed in casual clothes and wearing her signature head scarf.

She always seemed relaxed and happy, taking time out from the confines of the castle and the endless protocol that inevitably went with it. We knew how she felt, as we also felt free there, to be children and tear around on our bikes without fear of reprimand.

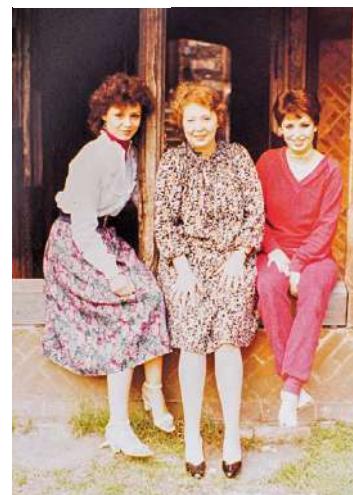
It was here that Nikki, riding her bike too fast down a steep hill and round a blind bend, nearly knocked the Queen over as she crossed a small bridge. Too late to hit the brakes she swerved down a bank landing with the bike on top of her. "Are you all right?" came the voice



ABOVE
The sisters with the family Mini in 1967; above right, Clare and Nikki (in hats) on the west steps of the castle in 1969.



LEFT
Clare Partington and her sister Nikki Crane on a cycle ride in the Home Park at Windsor Castle in 1986. Below, with their mother in 1986. Sonja Horsman / the Observer



over the edge of the bank. My little sister did at least remember her etiquette lessons from the first day at the castle, addressing the Queen correctly as "ma'am" and spluttering a nervous apology.

Our house, 24 the Cloisters, a four-storey home built into the castle walls and on the foundations of Henry III's palace, faced on to the north side of St George's chapel, where the Queen will be laid to rest tomorrow, and that was our father's workplace. We could see the west steps from our windows. Soldiers of the Household Cavalry lined them on Garter day, and all the pro-

cessions on state occasions would enter the chapel this way. Imprinted on both our memories are those images, as well as the sounds of Windsor Castle, among them the unforgettable fanfare of trumpets which always heralded the arrival of the Queen. We had a bird's eye view from our kitchen window and, very often, better than that, we would be invited to attend the special occasions ourselves.

Having no garden, the castle grounds served as our playground. We commandeered an old shed abutting St George's chapel as our den and put up tents using

bamboo canes and sheets. My sister's favourite pastime was burying treasure in the grounds around the chapel, using the old water pump as a marker.

Longing to be part of history, she hoped that the little caskets of baubles, bangles and beads would be found in years to come. There was always bitter disappointment when the workmen, clearing up the grounds, returned them to her. Windsor Castle was not a place that catered for children. We were expected to be seen and not heard.

The west steps were also the perfect place for my tennis

'We would often see Her Majesty walking her corgis, dressed casually and wearing her signature headscarf'
Clare Partington

practice. That was until one summer's day, when the ball hit the corner of a step sending it on an upwards spiral towards the famous 16th-century west window. Holding my breath, I watched as it then disappeared through a pane of glass. My father took control and reported the accident to the canon in charge of the fabric of the chapel. I was to report to him next morning, and after a short lecture and a reprimand I was on my way.

Pets were not allowed, but we brought our cat anyway. Sadly, it wasn't long before she was banished for bad behaviour, jumping on the Dean of Windsor in bed at night and almost frightening him to death. Unperturbed, my sister arrived home one day from school with a tiny chicken from the biology lab which she had grown attached to. He was christened Monty, after Field Marshall Montgomery. It was never going to work. Too many times he escaped down the hill when dignitaries were making their way to the chapel, our mother chasing him in a flurry of feathers.

Of course, there was a serious, dutiful side to living in Windsor

Castle, occasions when we had to scrub up and really behave. Our mother took on a central role entertaining church dignitaries and others and wove herself into the fabric of the place.

During our decade there, history unfolded around us in a way that, perhaps, we are only beginning to fully appreciate now. It is extraordinary to recall, ahead of tomorrow's events, how in 1969 we watched the King George VI Memorial chapel, where the Queen will be laid to rest, actually being built, and followed our father's role in proceedings.

He was part of the procession that brought the late King's body up from the Royal Vault for reburial in this, his own private chapel. He then played a part in the service of dedication a week later, attended by members of the royal family, the King's widow Queen Elizabeth the Queen Mother, and by the Knights of the Garter.

The Queen was a reassuring and inspiring presence during the most formative years of our lives, as she was, equally, to so many millions of others who saw her from greater distance. Whether off-guard and carefree in her Home Park, or bedecked in full dazzling regalia on state occasions, she was somehow always the same. Tomorrow, during the ceremony leading up to the committal service, the bells of the curfew tower that sent us on our way to school will toll.

The childhood memories will no doubt come flooding back amid the sadness, as the world looks on. But it will be of great comfort to know that the Queen will be laid to rest in a place that she loved and in the chapel that she herself had commissioned to be built for her father, during our time at Windsor Castle.

The funeral



1936

George V's coffin leaving Westminster Hall on a gun carriage. AP



A century of grief – the Observer's view of state funerals

The death of a monarch happens so rarely that the pomp and arcane ceremony of burial must be explained to every generation, writes *Vanessa Thorpe*

Muffled drums, the catafalque, plumed helmets and a new familiarity with the earl marshal; these are the characteristics shared by the great state funerals of the last century and a quarter. But past press coverage of "national bereavement", as the *Observer* referred to the death of Queen Victoria in 1901, reveals another common factor.

A state funeral, a rare event, has to be explained to every generation. Its pomp and lore is always mysterious. So news reports read like a sombre catechism; a list of conventions designed to give identity to a nation.

Tomorrow's funeral will trace a template set at the end of Victoria's reign. Elizabeth II, like her forebears, will go to the Windsor chapel described at the death of her grandfather in 1936 by our special correspondent as "that perfect specimen of Perpendicular architecture".

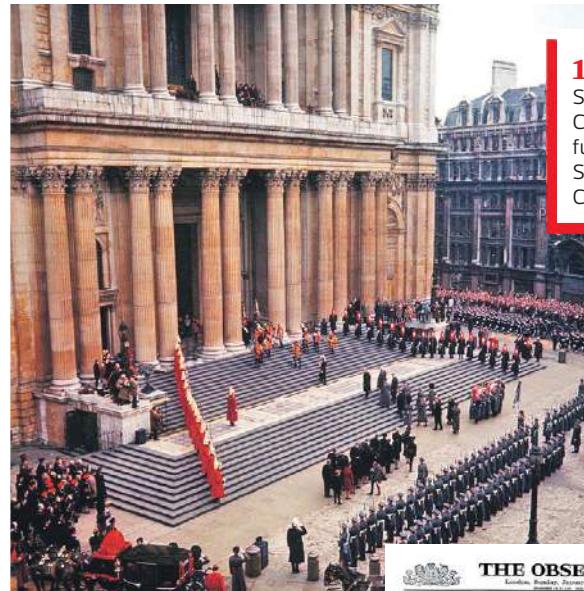
A state funeral is intended for

monarchs alone, but exceptionally "a highly distinguished figure" can be buried this way. The last Briton to receive this honour was Winston Churchill in 1965. His funeral varied from George VI's in that the coffin went from Westminster Hall to St Paul's Cathedral and then on by river to Waterloo, for a final railway journey to Oxfordshire.

The *Observer* reported that once Big Ben had sounded for the former prime minister at 9.45am, when the procession started, it stayed silent. At the funerals of Edward VII, George V and George VI, Big Ben rang out from 10am with a stroke for each year of the monarch's life.

State funerals require the gun carriage bearing the coffin to be pulled by Royal Navy sailors using ropes, rather than horses. And they are also overseen by the earl marshal (Edward Fitzalan-Howard, 18th Duke of Norfolk), while mere "ceremonial funerals" are organised by the lord chamberlain, an officer of the royal household. In 1965, the *Observer* explained the role of the 17th Duke of Norfolk, then Bernard Marmaduke Fitzalan-Howard, as "chief planner" of Churchill's rites: "This small, shy man with his little puffed eyes has been earl marshal and the highest authority on royal and state ceremonial since he succeeded to the dukedom at the age of nine. He was only 27 when he arranged the funeral of George V and the coronation of George VI."

Key national figures such as



1965

Sir Winston Churchill's funeral at St Paul's Cathedral. PA

Diana, Princess of Wales, the Queen Mother, Margaret Thatcher and, a year ago, the Duke of Edinburgh have all had ceremonial funerals, which also usually have a lying in state, a procession with a gun carriage and a military presence.

Queen Victoria's funeral involved bringing her body over from her home on the Isle of Wight. The *Observer* recorded the death as "the dread calamity which last week we hoped might be averted". In the spring of 1910 at the funeral of Edward VII, the new King George V walked "in the dead king's wake" as

his father's chief mourner. The royal body had been held in the throne room at Buckingham Palace on request of Queen Alexandra, "who in her great grief desired it should remain as long as possible in the room in which death took place".

George V commanded the earl marshal "to express the hope that at the hour of the burial memorial services will be held in all great centres throughout the country", partly because, although tomorrow is a bank holiday, this is not a fixed precedent. George VI's funeral was also a normal working day. State funerals were, this paper noted, not scarce at this point: "In an age when crowns have shed themselves as leaves in autumn, England feels in the passing of her Sovereign a pang through all her being".

Although there was no official day of mourning in 1952; the *Observer* reported that "there will be a general suspension of work and business in London and in many cities and towns".

The service at Windsor would be simple, we reported, regardless of "the scene of medieval panoply and pageantry"; "the one hymn will be King George's favourite, *Abide With Me*." Music is now an important element of royal funerals: the choices for tomorrow's ceremony will be announced today.

On the death of Churchill, the BBC Third Programme played "a piece specially composed for the occasion and broadcast, a March of Homage





1952

The funeral procession of George VI on Horse Guards Parade. Popperfoto



2002

The Queen Mother's procession. John Reardon/The Observer

in Honour of a Great Man by Sir Arthur Bliss, master of the queen's music".

In February 1952, *Observer* writer Patrick O'Donovan described the funeral of the late Queen's father at St George's chapel: "There were the heralds pacing up the aisle, old gentlemen in shining coats that are no more than hoardings for the display of the Royal Arms, men that bear titles of impossible romance." The crown on the coffin "glittered icily" he added, but the grenadier bearers "stumbled on the steps".

Also writing for the *Observer* was former prime minister Lord Attlee, who reportedly arrived at the funeral "haltingly on a stick". In his famous piece "The King I Knew," he remarked George VI had been "fortunate in not being born to succeed to the throne". The newspaper's leader said: "It is as if the collective soul has been touched at a depth to which politics, economics and diplomacy never reach."

Clothing is always important: there were rules about when to wear crepe when mourning Victoria. Before her son's funeral in 1910 an advert for the Dickins & Jones store promoted two mourning outfits "for immediate wear"; a dainty wrap, the Pauline, and the more graceful Hanover. By 1965 fur was in vogue for those paying respects to Churchill. "The Queen Mother

emerged first, in a plain cloth coat and black fur stole." The Duchess of Kent wore a fur hat, while "Princess Alexandra wore a magnificent black fur". Elizabeth II, in contrast, "wore a simple, half-belted cloth coat and a plain black beret".

The news pages have often concentrated on the queues, with public mourners at George V's funeral reportedly thronging to Westminster Hall for his second day of lying in state. "The crowds of mourners were greater, and the number who filed past the flowered-crowned coffin exceeded 128,000 up to 10 o'clock last night, making a total for the two days of 238,000. At that hour 20,000 people were still in the queue."

There were no coloured wrist straps. Historically, seats on the procession route were sold and in 1910 the cost seemed high: "It was fully expected that the prices would be higher than on the occasion of the funeral of the late Queen Victoria, in so much as the course of the cortege will be shorter," but a first floor window was going for £50.

Down the decades, the rules for state funerals have proved flexible. As the *Observer* noted before Victoria's funeral: "No amount of ransacking of old records would be likely to disclose a completely satisfactory series of precedents for the great ceremonials to be carried out in performing the last sad rites and observances deemed fitting for the obsequies of the greatest monarch of modern, or perhaps of all, time."



1997

The Observer's front page on the funeral of Diana, Princess of Wales. Alamy

A ritual of life

The need for ritual to mark a death has been with us since before religion came along. It is hard-wired into the human psyche to yearn for something more when a life comes to an end, whether for the person who has left us, or for ourselves. The genius of religions has been to develop whole theologies and funeral rituals around that urge, writes Peter Stanford.

So successfully that in our secular times, a funeral still retains a special power in moments of pain and loss. In the case of Queen Elizabeth, whose Christian faith was as deeply felt as it was lived, her own hand in the planning will have been precisely to address those needs in all who watch, rather than seek her own greater glory. The arrangements have given as many people as possible time and space to reflect on her death by just being in the presence of her coffin, whether in Westminster Hall, at St Giles' cathedral, or from the roadside as it passes by inside a hearse.

For it is nigh on impossible, because loss and grief comes to us all eventually, to stand next to a coffin and avoid thinking about death, the one inevitability in life – the one thing that we all have in common, but a subject that is the last great taboo. William, now Prince of Wales, has spoken this week of how walking behind his grandmother's coffin on its way to Westminster Hall brought him right back to the death of his mother Diana, Princess of Wales, above.

However much we feel in the peak of life, with full diaries and every possibility in front of us, the ritual of attending a funeral – or watching

one on our screens on a day set aside as a national holiday for us to do so – is both an unconditional invitation to reflect on our own mortality, and an opportunity openly to recall those who have gone in our lives, to mourn them afresh. We will remember, as we watch her children and grandchildren try to hold back the tears, how we have done the same in similar circumstances.

And grief for those we loved, and whose death leaves a space never filled in our lives, never ever goes. We just get used to living with it, learning to shed our tears for lost parents, siblings, partners, children, friends, in private rather than in public.

The Queen's funeral will lift that veil for a day at least. No-one will ask us why tears are rolling down our cheeks – mercifully, since I find it even more upsetting to explain. Whether it be the moments of stillness, when the coffin stands alone, or as a single instrument plays from the choir loft, with the resonant words of the eulogy, or the

hymns, there is plenty there to trigger our thoughts and memories.

In that sense the Queen will become an everywoman for the grief that we have locked inside. She will offer the final act of a long life of service in allowing us to let it out in a reverent and respectful setting. When one of those great Christian hymns is being sung the effect will be all-embracing in the hope that is summoned up, real, imagined or plain delusionary depending on your views, that this is not the end.

Peter Stanford is the author of *How To Read a Graveyard: Journeys in the Company of the Dead*



From cradle to grave

Elizabeth 1926 ...



Comment & Analysis

► **Tiring of all the pomp? Cheer up – at least Boris Johnson is not there to upstage the royals**
Catherine Bennett Page 43

► **Full of love for my country and at odds with it – a week to drive you mad**
Geoff Dyer Page 48



Peter Pomerantsev

Despite his defeats, Putin still shapes our perceptions. Let's fight him at his own game

Yes, let's strengthen sanctions and support the Ukraine military. But the west needs to get its own messages across with an ideological offensive

The Ukrainians have (again) done what nobody believed they could. They have (again) defeated the supposedly mighty Russia on the battlefield, shown up the underlying incompetence and moral rot of the Putin system. It took them just six days to take back whole swaths of territory in north-eastern Ukraine that it took Russia six months to conquer. The Russian military, political and propaganda elites are all blaming each other: rifts that usually rumble under the surface are now visible to all. Putin looks shaken.

Now it's time for us to act as well. Not just by increasing help to Ukraine on the battlefield (which is paramount), but also by advancing along the other fronts in this conflict: energy, information, finance and diplomacy.

Whether we like it or not, Putin is attacking us. This isn't just Ukraine's war. We can feel Putin's weapons waged against us every day. Putin is using energy blackmail to raise the cost of living, trying to bankrupt our businesses and hurt the most vulnerable parts of society. He has used the threat of blocking Ukrainian grain exports as a way to threaten starvation of the world's poor.

His use of cyber-attacks, assassinations, corruption and disinformation campaigns is well documented. Last week, new intelligence dumps from the US revealed he has spent \$300m financing political movements in the west, largely on the far right. Every village the Ukrainian army liberates in east Ukraine is also a victory against the forces of neo-fascism in the thing once known as the west.



He is doing this because he wants a new world where he and others like him can act with impunity. Welcome to conflict in an age of globalisation gone wrong, where intense integration hasn't meant everyone coming together in a global village of perpetual peace, but a new world where interdependence has meant new opportunities for the likes of Putin to undermine others.

But his opportunities are also his vulnerabilities.

First, he is overreliant on energy and has gambled that Europe especially will always be forced to kiss his shiny boots as they beg for gas. He has been encouraged by a panoply of western, largely German, political and business elites that carried on entrenching energy dependence even after Russia invaded Ukraine in 2014 and hounded sexual minorities, critics and activists at home. There was always a sense that Russia was inevitable, an immovable force one had to succumb to. Instead, we should see it for what it is – an abusive neighbour one has to cut all dependence from. People need to be reassured their governments can take care of them and that the sacrifices all make have a reward – true freedom and sovereignty. We are not making sacrifices "for Ukraine" – we are breaking from our Russian energy addiction because we need true energy security.

But the economic interests that always advocated

doing business with Russia will start to raise their voices as the economic costs mount. There is already a whole class of businesses that sees the sanctions and boycotts against Russia as a game: one sells goods to Turkey and other intermediary countries, for example, which then sell them on to Russia. There's little danger or reputational costs involved. This needs to change. The corrupt or just shady and plain sleazy business and political elites that entrench business with Russia need to be held responsible. This goes all the way from the dodgy lawyers who shuffle money around opaque shell companies, through to the business lobbies and the leadership of political parties who worked to entrench dependence on Russia.

We need an uncompromising civic movement that exposes their responsibility. For inspiration, think how Greenpeace worked with academics and journalists to uncover how the fossil fuel industry manipulated politics and public discourse and then launched fearless campaigns to make the fossil fuel companies' corporate lives so hellish they had to change their ways. This can include both legal pressure, but also reputational costs. We need something similar for the enablers of Putin (and other dictatorial regimes). The money launderers, sanctions busters and morally bankrupt businesses and politicians need to know there will be a steep cost for their activity, both in courts and the court of public opinion. Currently, impunity reigns.

The sanctions themselves can be tightened. Financial experts speak of the need for more secondary sanctions against businesses that work with Russia; Gazprom Bank remains free of sanctions (in order to facilitate energy transactions). The Kyiv School of Economics says 1,144 foreign companies still function inside Russia. But apart from shutting such loopholes, what is systemically missing from the sanctions package is the communications piece. This is bizarre: imagine launching economic reforms without backing them with a communications effort. We've given Putin free rein to shape perceptions around sanctions himself. And this is a battle of perception.

The Ukrainians aren't this negligent. They know that their military actions have to be accompanied by information and cyber campaigns. They try many innovative ones – from hacking into Russian TV to broadcasting Zelenskiy speeches to social media campaigns on popular Russian pirate video sites that hammer home the truth about Russian war crimes and the grim future for Russian soldiers in Ukraine.

As the sanctions bite, Putin will continue to try to coddle his middle classes in the big cities, try to keep them sheltered from the consequences of the war, which is just meant to be a tub-thumping show on TV. Many parts of society still believe that the war will blow over, that things will go back to "normal", that the west will cave, that there is no alternative to Putin who can still guarantee security and stability.

Though Kremlin propaganda celebrates slogans that trumpet isolationism ("what's the point of the world if there's no place for Russia in it" is a frequently repeated

continued on page 45

The Observer

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Royal funeral

Will our spirit of unity survive this divisive age?

The Great Queue, the extraordinary slow-shuffling prelude to the Queen's funeral, has been revealing of several things about this charged moment in our nation's history.

The first is clearly the strength and depth of admiration for the symbol and person of the late monarch herself, a respect that has been measured by hundreds of thousands of cheerfully footsore mourners in long miles over recent days and nights. Walking the length of the queue from Parliament Square towards the East End or watching the never-ending crowd file past the coffin in Westminster Hall on TV is to be struck by the universal pull of that emotion. The queue has been made of people of all ages and cultures and communities and social backgrounds, people from all parts of this country and from all corners of the world.

That spectacle is the walking proof of what people mean when they have talked of the Queen as a fixed

point of grace and civility in the consciousness of nation and Commonwealth. Even those political traditions, like those of this newspaper, which profoundly doubt the place of any hereditary principle in a democracy, and the inequalities of wealth and land and opportunity it embodies and entrenches, recognise that the mourning is marked by a sense of anxiety for the perceived passing of that fixedness, the threats to those values.

The past 10 days have also been an overwhelming demonstration of the institution's other primary effect: its seductive ability to remove a large mass of people from their everyday cares to unite them in an idea or at least a mood that is bigger than themselves. There are other events and forces that can do that – religions, political causes, the progress of the national football team. The monarchy, though the most anachronistic, the most dependent on magical thinking, is also to many the most tried and trusted. We all understand the happiness and the sadness of families.

Tomorrow, a significant part of the world will be transfixed momentarily by the poignant climax of that historic spectacle. Tuesday morning will see that attention finally dissolve and this nation changed – and not changed. The issues that were so urgent in the ancient history of a week last Wednesday will still all be there, no doubt in sharper relief. The current hiatus of performative unity has temporarily masked the political and economic and environmental crises that will return to the front pages with full force.

In that new post-Elizabethan world, the primary challenge for King Charles III is to live up to the example of his mother. He is making all the right noises about being politically uninvolved. He may, like her, find a symbolic role to play as a silent reminder of decency and common sense. There have not been many times in this nation's long history when it could have been claimed that the monarch holds more progressive values and ideas about the environment and opportunities for the nation's young people than his or her elected government, but this promises to be one of them.

This week, the new prime minister and her narrow band of political allies will embark on their reckless programme of tax cuts and eye-watering indebtedness.

They will no doubt wrap themselves in the nation's flag while continuing the work of the last administration in undermining the independence and health of its most treasured institutions. They will attempt to ignore the demands for an independent Scotland and the self-inflicted threats to Northern Ireland's political settlement, while desperately searching for any upsides in the economic wreckage and insularity of Brexit. And they will, it appears, address the cost of living emergency with ideology about deregulated markets that in practice involves inflated City bonuses and the false promises of fracking. The new King's commitment – in his thinking, if not his lifestyle – to a more unified and sustainable world may come to be seen as a small counterweight to that failed philosophy.

If these past days have highlighted anything, it is perhaps the fact that while the current government relies for its support on a culture of division and scapegoating, there is a latent desire for a more inclusive shared purpose. If one remark has dominated the comments of those interviewed in the Great Queue, it is how they have loved connecting with others queuing alongside them. For some, fed a daily diet of fear and loathing in populist and social media, that connection appears to have come as a welcome surprise, a reminder of that most threatened and precious of beliefs: that we yet have more in common than that which divides us.

That commonality has never been the gift of kings and queens. It has been enabled by the traditions of dissent and debate and freedoms of thought and speech of ordinary people, which existed at first in spite of monarchy and then, not always comfortably, alongside it. It should go without saying that no caste or nation has any special right to the qualities the Queen came to embody in so many eyes and that will be rightly celebrated in tomorrow's final farewell: selflessness, kindness, loyalty, hope – and an eye for a party – are possible anywhere. If there is one lasting sentiment to take from her example, it is that those human ideals, not any pageantry or "patriotic" exceptionalism or misty-eyed nostalgia, should be her legacy. In a phrase that has done more than yeoman's service in the past week: it's what Her Majesty would have wanted.

Politics

Sweden shows that nowhere in Europe is immune to the rise of the far right

The scary rise of the far right in Europe: it's a familiar theme and one that progressive politicians and liberal media often rehearse. A game-changing surge in support for nationalist, Eurosceptic, culturally intolerant parties was predicted after the 2016 Brexit referendum and Donald Trump's US election victory. Yet it never really took off.

Last year's electoral success of Germany's centre-left Social Democrats, and setbacks for the hard-right Alternative for Germany, suggested the forces of reaction were in retreat. Then came France's presidential election run-off, when Marine Le Pen gained a record 13.3m votes – over 41% of the total.

The broader lesson to be drawn from such fluctuations is that efforts to discern distinct, Europe-wide trends can be misleading. Voting

behaviour in different countries is influenced by personalities, events, timing, regional issues, party loyalties and electoral systems. In the end, all politics is local.

That said, far-right populist parties are a pan-European problem that concerns all democrats. Common ground, and ideological conjunctions, can be found, for example, between Sweden, in Europe's far north, and Italy in the Mediterranean south. In both, radical right parties are on the up.

Surprising many in Stockholm, the Sweden Democrats, a party with neo-Nazi roots and a fierce anti-immigrant, law and order stance, won second place in last week's national election, backed by one in five voters. Its support will be crucial for the new centre-right coalition aiming to replace the Social Democrats. If the fact that such a party will play kingmaker is not alarming enough, then consider this: in the land of Greta Thunberg's birth, 22% of first-time voters aged

18 to 21 voted for the Sweden Democrats, a party that shares the European far right's scepticism about the climate crisis.

Worries about cost of living and energy crises, the war in Ukraine, immigration and gun crime – a hot-button issue in Sweden – may help explain this phenomenon. Such issues easily translate to Italy, where like-minded far-right parties are poised to win power next weekend.

Opinion polls suggest Giorgia Meloni's Brothers of Italy, an insurgent populist movement whose lineage traces back to Mussolini, will lead the next government. It is backed by two more familiar rightwing figures, the ex-prime minister Silvio Berlusconi and Matteo Salvini of the League. Like the Sweden Democrats and Le Pen's National Rally, the Brothers of Italy have carefully laundered their image. Meloni has moderated her anti-EU stance and distanced herself from Russia. Berlusconi is known as an old pal of Vladimir Putin.

Italy's far right shares other characteristics with European brethren – hostility to "elites", authoritarian tendencies, disdain for multiculturalism and gender rights and an obsession with national identity underpinned by racism. Poland, the Netherlands, Austria, Spain, Serbia – all have their own versions of the same contagion.

The damage the far right can do in power is evident in Hungary. Its pro-Moscow prime minister, Viktor Orbán, and his Fidesz party have obstructed EU action on Ukraine and undercut judicial, academic, minority and media freedoms. Last week, the European parliament declared Hungary was no longer a democracy.

At a moment of introspection and not a little self-flagellation, the British should be grateful – and proud – that far-right parties have never gained the significance they have elsewhere. Could it happen here? If our affairs are mismanaged badly enough, yes, it could.



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Liz Truss can't speak for the national mood because she really doesn't understand it

S

*top all the clocks, cut off the telephone,
Prevent the dog from barking with a juicy bone,
Silence the pianos and with muffled drum
Bring out the coffin, let the mourners come.*

The barking of politics appears to have been respectfully hushed since the death of the Queen. Parliamentarians were given a couple of days to deliver their eulogies and start swearing loyal oaths to Charles III before both chambers were shuttered. The unlucky Lib Dems felt obliged to scrub their party conference. Partisan cut and thrust has been heavily discouraged until Elizabeth II reaches her final resting place in the royal crypt at Windsor.

Yet politics has not been as absent as it may have seemed. In many ways, the days since her death have been intensely political. Start with the man who now occupies the apex of public life. Charles has been mourner-in-chief while simultaneously introducing himself to the country as its new sovereign. The solemnities, which reach their climax with tomorrow's state funeral at Westminster Abbey, have been alternated with a whistlestop tour of gladhanding in London, Edinburgh, Cardiff and Belfast. His sister, his eldest son and other members of team Windsor have fanned out to other locations around the kingdom.

In the way that a politician with known vulnerabilities might do, he has addressed the charge that he will be a meddlesome monarch. The author of the notorious "black spider" memos to ministers has sought to preempt anxieties about how he will conduct himself by making pledges to "maintain the precious principles of constitutional government". Most take this to mean that he will conform his opinionated personality to his mother's model of regal impartiality. In well-crafted speeches to the Scottish parliament, Northern Ireland assembly and senedd of Wales, he has demonstrated sensitivity to the strains on the union. There is even a kind of Carolean manifesto in suggestions that he will cut the numbers on the royal payroll to fashion a slimmed-down monarchy. All of this amounts to a recognition that the throne is no longer secured by simply having heralds in antique costume bugle the new king's right to sit on it. The modern crown has to earn the loyalty and respect of the public. That will ultimately depend on how well he performs, but for the moment he is enjoying goodwill. "Who elected him?" shouted one dissenter at a proclamation ceremony in Oxford. That

was a rare expression of republican sentiment and the tiny number of abolitionist demonstrators would have attracted less attention had not that heckler and some other protesters been detained by police officers in need of a reminder that free speech is a sacred component of our liberty. Pollsters report that a large majority of respondents think he will do a good job as king, a marked improvement on his previous ratings. Were he a regular politician, we'd be saying that Charles's campaign to secure his position has got off to a promising start.

The same cannot be said about Liz Truss. Major episodes in national life – and inflection points don't come much more dramatic than the death of our longest-reigning monarch – require leaders to understand and express the country's feelings. Ms Truss and her team were dazed by the Queen's death, entirely understandable given she was sworn in just two days earlier, and then confused about the appropriate role for the prime minister, which was less forgivable. Some in Number 10 thought they glimpsed an opportunity for Ms Truss, who was installed there with no popular mandate, to give herself more positive definition. It was even briefed out of Downing Street that she would be accompanying the new king on his walkabouts. That idea exposed an atrocious lack of judgment and had to be rapidly squashed. The awkwardness of her curtseying triggered ridicule on social media. Some Tory MPs joined the criticism of the short speech she made outside Number 10. I make two observations about that. One: they were right to feel let down by an underwhelming rendition of hastily strung together clichés. Two: it was telling that Tories, rather than bite their lips about Ms Truss's leaden performance, chose to share their dismay with journalists. That tells us how profoundly she is disliked in sections of her parliamentary party. The prime minister did better in her later and longer speech to the Commons, but still struggled to rise above platitudes. Other parliamentarians spoke with much more elegance and resonance.

One of the higher calibre speeches came from Sir Keir Starmer. Like Ms Truss, he is a youthful republican turned monarchist. Some in his party are fiercely opposed to a hereditary head of state and many are instinctively uncomfortable with genuflecting to inherited privileges. The Labour leader's endorsement of Charles III as "a devoted servant of this country" may attract a few brickbats at his party conference in Liverpool next week. He will ignore them. One of the many reasons that Labour was so badly smashed at the ballot box in 2019 was the feeling among critical segments of the electorate that it had become an unpatriotic party that loathed Britain's history. As a general rule, it is a good idea to sound like you have some affection for the country you aspire to govern. Sir Keir will have noted that, from Clement Attlee onwards, all of

Labour's electorally successful leaders were monarchists. His favourite predecessor, Harold Wilson, took what one biographer calls "an almost boyish pleasure" in the pomp and circumstance of royalty. While delivering graceful tributes to the late Queen, Sir Keir has also deployed some lines that can be read as serving his party's cause by subtly carrying a message of patriotic collectivism: "The country she came to symbolise is bigger than any one individual or any one institution. It is the sum total of all our history and all our endeavours."

T

here has been much less refinement to the raw political mauling that has been raging inside government while it has been outwardly mourning. Whitehall is decked in flags. Within its walls, senior mandarins are seething at the brutal dismissal of the permanent secretary at the Treasury and apprehensive that this could portend an ideologically driven purge of the civil service by the Truss regime. Conservative MPs offer prayers to the late Queen while cursing their leader for selecting her cabinet from a small pool of close friends and rightwing soulmates. Politics will become publicly lively again when parliament is unshuttered later this week. Thérèse Coffey, the new health secretary, is due to present her plan for getting the limping NHS through the winter without the service falling over altogether. Kwasi Kwarteng, the new chancellor, is scheduled to explain how he proposes to pay for unfunded tax cuts and the vastly expensive energy price cap.

Both these ministers may be furtively relieved that the Queen's death gave them some extra time to try to make sense of Ms Truss's promises. People close to the chancellor have been briefing that he will lift the curbs on City bonuses, because ensuring bankers can get richer is obviously a top priority and smart politics when so many people are being crushed by the cost of living crisis. Following on from the government's refusal to raise additional revenues from the windfall profits of the hydrocarbon extractors, Sir Keir's team are almost pinching themselves in disbelief that the Tories are going to present them with dividing lines that Labour would have chosen for itself.

The response to the Queen's death has many of us trying to interpret what it says about the character and mood of our country. Consider that vast river of pilgrims winding past some of London's most iconic landmarks as people patiently wait for hours to observe the lying in state in Westminster Hall. The queue can be seen as reverence for tradition, stability and continuity, properties usually associated with the conservative-minded. It can also be viewed as an expression of togetherness, community and solidarity, values emphasised by folk on the left. I found an intermingling of all those elements, along with compassion, civility and much good humour, when I met people on the line for Elizabeth.

In its early political dealings and behaviour, Ms Truss and her band of zealots have neither shown respect for tradition, stability and continuity nor for solidarity, community and togetherness. Whatever she represents, it does not feel much like the nation.

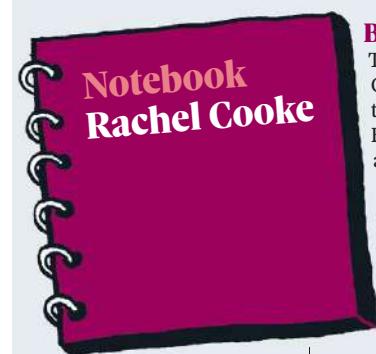


● Liz Truss: 'The awkwardness of her curtseying triggered ridicule on social media.'

Riddell's view



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Notebook Rachel Cooke

Beaton in the frame
The week before the Queen died, I bought a tiny drawing by Cecil Beaton: a design for a yellow headdress. It's undated, and perhaps it's not very distinguished, though Beaton won an Oscar for the costumes he created for *Gigi* and *My Fair Lady*. But these things hardly matter to me. I love its colours – shades of green-yellow, like the wings of a goldfinch – and it cost me no more than the price of a return ticket to Manchester (a rarefied, but highly damning indictment of our railway companies, I feel).

What timing, though. Beaton was one of the Queen's favourite photographers, a relationship that began when she was 16 – she was in pink taffeta, he was aiming to shoot her “in the manner of Gainsborough” – and

which might be said to have reached its climax when he was chosen to take the official pictures at the coronation, an event for which he famously arrived hung over, a supply of sandwiches stashed inside his top hat.

Beaton could be waspish: Malice in Wonderland, as Jean Cocteau had it. But he loved photographing the dear old Baked Bean, whose regard he described as “unhurried and gentle” and whose “very small” figure never ceased to thrill him when it appeared at the end of a corridor, dress swishing.

It's always exciting, getting a picture back from the framer. But I await the return of this little drawing with even more anticipation than usual.

The hand that drew it pressed the shutter on a camera that was used to photograph the woman whose death will tomorrow bring London to a complete standstill.



Beaton in the frame

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A mug for art

The Barbican's Carolee Schneemann (1939-2019) retrospective is, to use a non-art critical term, bat-shit crazy: a veritable parody of a show by a feminist



● **Cecil Beaton:**
‘He loved
photographing
the dear old
Baked Bean.’
Portrait by
Jane Bown

performance artist. Gaze in amazement at a scroll the artist pulled from her vagina! Feast your eyes on scraps of loo roll she imprinted with her menstrual blood. Wander these “vulvic spaces”, and feel angry and mighty and all sorts of other major emotions. (In the shop, I experienced a powerful throb of covetousness when I saw the Schneemann-inspired, hand-crafted mugs, which are more attractive by far than anything in the galleries.)

Were the curators trying for irony when they hit on the idea of showing Schneemann's film of herself having sex in a pitch-dark room lined with red velvet cinema seats? I don't know. Either way, I didn't fancy settling down beside the two blokes who were enjoying it when I visited. No wonder the exhibition seems to be aiming for some kind of record when it comes to trigger warnings, though I didn't myself take up the offer of “support” it kindly

extends in one of these on behalf of its staff.

It's my funeral

It can only be a good thing if the Queen's funeral encourages people to think about their own arrangements. But you can take this too far. Over a bottle of red wine, my beloved domestic colleague and I talked about what we want at the end and it all got rather out of hand. For him: choirboys singing Todd Rundgren's *Love Is the Answer* (“can you make sure the voices crack on the falsetto bit at the end?”) and the last lines of Tennyson's *Ulysses* (“It may be we shall touch the Happy Isles, And see the great Achilles, whom we knew...”).

For me: a brass band playing Elgar's *Nimrod* and as much of TS Eliot's *Little Gidding* as the (inevitably vast) crowd will tolerate, intoned lightly by Simon Russell Beale.



Catherine Bennett

Tiring of all the pomp? Cheer up – at least Boris Johnson is not there to upstage the royals

There's fun to be had imagining the ex-PM frustrated at being away from the spotlight

Grief experts have explained that the emotion that has surprised a lot of people, me included, over the death of someone aged 96 whom we never met, is real and defined as "parasocial".

Professor Michael Cholbi of Edinburgh University, told the journal *Nature* that some people cope with parasocial grief by adopting some qualities of the departed person. Others pointed out that this grief wears off pretty soon compared with the regular, unremitting kind. Personally, I have taken comfort in what might be called parasocial joy: the near-simultaneous disappearance from public life of another person I never met: Boris Johnson.

His absence, along with the thought of his rage and indignation at being sidelined from national ceremonial at which he could have shown off as never before, is a delight that, even if it diminishes over time, will never not be the fondest of patriotic memories. And

it's not even over. There's a prospect of further no-Johnson euphoria at Charles's coronation, an occasion around which, were he still prime minister, his performance would certainly surpass the idiot ubiquity he achieved at the London Olympics (later advertised as a qualification for premiership). As it is, it'll be a day return from Herne Hill, south London, where the arrival of the new Cincinnatus, an afflicted resident tells me, is already keenly resented.

Should there be any doubt of what Johnson, still in office, would have done with, or rather to, these events, the officially redundant version quickly positioned himself as Westminster's lead mourner and king-welcomer. There were funereal Johnson tweets, a plangent tribute and a shamelessly past-expunging Commons speech. A human-style BBC interview about his last meeting with the "bright and focused" Queen may have impressed anyone unaware of Johnson's readiness, when No 10 was a kind of plague pit, to infect her with Covid. Throughout, Johnson has been (vainly) trying to make his own coinage, "Elizabeth the Great", happen; maybe he enjoys the echo of Alexander the Great, a comparison made on his own account, Alex being his real name, by admirers ranging from Jacob Rees-Mogg to Jennifer Arcuri, one of his mayor-period lovers.

At the accession council ceremony

we saw the stricken rhetorician push his way to the centre of a row of comparatively successful or dignified (excepting David Cameron) leaders, most of whom he'd insulted or worse. Starmer he'd tried to taint with Jimmy Savile. Gordon Brown – standing next to him – he'd likened, with that characteristic resort to race-seasoned invective, to an "illegal settler in the Sinai desert". The strategy can, however, barely have eased the anguish of relegation from the platform where, if only he hadn't been done for lying, Johnson could have been madding up his hair, gurning behind the new king, winding up Penny Mordaunt or attempting some comedy pen business of his own. Remember that time he made his umbrella go inside out, upstaging Charles at a ceremony to honour fallen police officers? Some eye-catching bit of Johnsoning would have come to him, even – especially! – at the first accession ever televised.

Whatever Johnson has planned for his bit parts at the state funeral and coronation, it's surely not indecently soon to reflect, when these contributions take an acutely reverential turn, that he enjoys the distinction of having twice, in a short premiership, had to apologise to the Queen, "the figurehead of our entire system", as he called her last week. "Her Maj", as he reportedly referred to her, in life, to the annoyance of her household.

First, he apologised for effectively deceiving her about the reasons she was asked in the final stages of Brexit to prorogue parliament. The supreme court, led by Baroness Hale, concluded that, since there had been no reasonable justification, the proroguing was unlawful. Thanks to Johnson's genius for denial, this setback has already been converted into a triumph: among his invented victories is the claim "we saw off Baroness Hale". The reality: after

If only he hadn't been done for lying, he could have been attempting some comedy of his own

Hale's court voided the proroguing, Johnson, while telling the public he had done nothing wrong, "got on to the Queen as quickly as possible to say how sorry he was".

The second grovel followed the discovery that the night before Prince Philip's lockdown-compliant funeral of under 30 mourners, staff in Downing Street partied until 4.20am. "It's deeply regrettable that this took place at a time of national mourning," his spokesman said, "and No 10 has apologised to the Palace for that." A more calculated insult, that the Queen "loves the Commonwealth, partly because it supplies her with regularly cheering crowds of flag-waving piccaninnies", was probably written too early to be among the reasons the Queen is said to have loathed Johnson.

"I believe she would regard it as her own highest achievement that her son, Charles III, will clearly and amply follow her own extraordinary standards of duty and service," Johnson said in one eulogy. Charles has changed, then, since Johnson mocked him in 2020 as "king of biscuits", adding for the benefit of a BBC crew filming a fallback tribute, that he feared Charles would "take the recipe to his grave". Even minus the biscuits and a "disrespectful" visit to Birkhall, the two were unlikely to get along after the launch of the Rwanda human-exporting scheme. Charles called it "appalling". An ally of the unlawful proroguer warned, in turn, of "serious constitutional issues".

That his coming memoir will lose, along with his singlehanded victory over Putin, some fictionalised version of this historic premier-king relationship – how Johnson channelled Churchill to guide the grateful novice – is just another reason to celebrate the UK's reprieve, at a critical moment, from being the theatre for Johnson's fantasies. It is our ex-leader's achievement finally to have lifted the spirits of the "gloomsters and doomsters" he tormented for so long: three cheers for the king of Herne Hill!

► Boris Johnson will have only a minor role in events to mourn the Queen.



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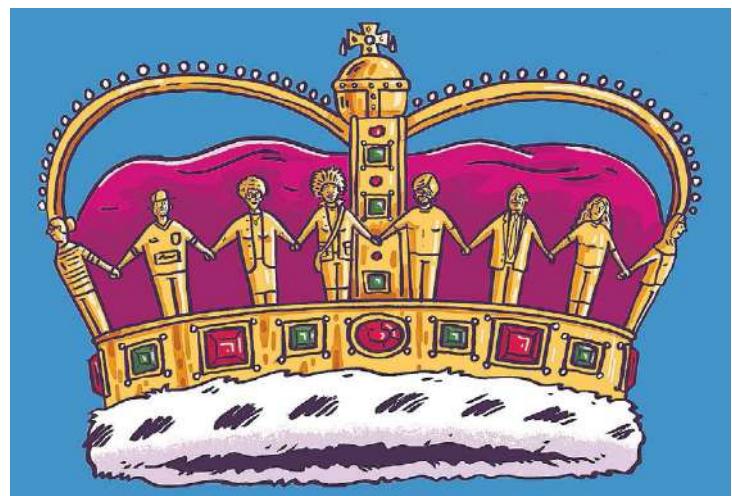


Sunder Katwala

Can you be both keen on tradition and open to change? Well, that sounds like Britain to me...

That the country has modernised so quickly is due in part to the continuity provided by the monarchy

Illustration by
Dominic McKenzie



The shifting patterns of English: De-arrested? Really?

Interesting times we live in, are they not? I was thinking in particular of the case of Symon Hill, who was arrested under the Public Order Act at last Sunday's proclamation event in Oxford city centre for shouting: "Who elected him?"

Reporting this on Radio 4's PM programme, Evan Davis announced that Hill

had been "arrested and then de-arrested". The *Daily Mail* also wrote that he had been de-arrested. Writing in the *i* newspaper, Hill too said that he had been de-arrested.

I had been pondering this word, entirely new to me, for a few days when I got an email from Gareth Reeves: "Ferreting online, I gather that legally being de-arrested means the record of the arrest is removed. But surely freed is OK for the uninitiated news

punter?" I couldn't agree more. "Released" would have been equally acceptable but, as I say, strange times.

Now, I have a long-standing colleague who is rightly noted for his equitable nature, but last week something clearly snapped, hence the following message: "Jean-Luc Godard died yesterday, as you know. I heard the news on two Radio 4 bulletins, in which the announcers made reference to his breakthrough

film, *A Bout de Souffle*. But instead of pronouncing it souffle (soofl), they went for soufflé (soufflay), turning it into some kind of cookery programme."

Knowing him to be a fluent French speaker, I can understand his chagrin.

Talking of pronunciation, this from Christopher Pike: "Some time ago, some friends were off to the Antarctic, but I've no idea where that is! I wonder if anybody

mourning period, though would have to persuade many more than one quarter of the public to make that sentiment a reality.

We could all learn something from the surprising outbreak of civility politics in Northern Ireland. Politicians from Irish nationalist traditions acknowledge the importance of monarchy to unionist traditions and British identity, without having to pretend they share those views themselves.

Rituals and moments that connect us matter. In a liberal society, that will be a matter of choice, not compulsion. A monarchy will not work for everybody. Others dissent from how most of us applaud the NHS as a national symbol as well as a health service. But we should work harder to insulate the institutions we share from political conflict.

The BBC may matter most. Losing that would take us a big step closer to American-style polarisation, where partisan tribes consume the news in two parallel universes. The BBC's role in covering these great occasions of state could help to rebuild a broad consensus for the British model of public service broadcasting as another source of pride and future cohesion.

When progressives make change, the vital role of non-reactionary conservatives can often be to ratify it. That works best when we connect our past, present and future. Think about why the Dome failed when the Olympic opening ceremony of 2012 succeeded. Tony Blair wanted Britain, counterintuitively, to be a "young country". New Labour's slogan of "the future, not the past" was too binary and lacking roots, contentless. What Danny Boyle got right was to show modern Britain as a product of our long history – from the green and pleasant land and the Industrial Revolution, post-Windrush migration into the internet age – not a rupture from it.

The Queen symbolised stability, just by always being there for all of our lives. The coronation next year might see the King more proactively show how we can best recognise our traditions by coming together to celebrate the society that modern Britain has now become.

Sunder Katwala is director of British Future and former general secretary of the Fabian Society



May I have
a word?
**Jonathan
Bouquet**

else does?" Doesn't seem to appear in my atlas either. Very strange.

And finally, I'd like to thank Mike Pearce for contributing to the lexicon of overblown job titles: "I have an American supplier of software services. Their technical support staff are called 'Happiness Engineers'." Sounds like a blissful occupation.

Jonathan.bouquet@observer.co.uk



Drude Dahlerup

Sweden's mainstream parties cravenly opened the door to anti-immigrant populists

The far right has just won a place in the ruling coalition, but had already made its presence felt

Welcome to Europe, Sweden! A sad welcome. Following last week's election results, the Sweden Democrats, an anti-immigration, rightwing populist party, will for the first time be included in the "blue" majority coalition, which won a narrow victory over the Social Democrats and its allies in the "red" block. Magdalena Andersson, Sweden's first female prime minister, lasted only a year in the post, even if her Social Democratic party increased its share of the vote by 2% to 30%.

Sweden has now joined the fate of many other European countries in which nationalist, anti-immigration parties have taken their seat at the formal coalition negotiation table or even in government. First out was the Freedom party in Austria. Then Geert Wilders in the Netherlands, the Danish People's party, the Progress party in Norway, True Finns. And so it continues...

There tends to be a story in common here in which avowedly anti-immigration parties move from the outside at the invitation of mainstream conservative/Christian democratic parties. Of course, these parties represented a growing number of voices of protest in their countries but they entered the halls of power on the back of the conservative parties' own ambitions.

The electoral success of the Sweden Democrats (20.5% of the vote) will probably not give it a seat in the new government. The fourth party in the blue block, the Liberals, explicitly refuses to sit in the same cabinet as the Sweden Democrats, who will probably take up a position as a permanent, if unpredictable, support party to the government. But, in any case, does

the party need to be in government to be influential?

On its route to "acceptance", the party has operated a policy of what it calls a "zero tolerance for racism". Some years ago, the whole youth organisation of the party was expelled. Yet, on social media, racist and harsh anti-immigrant speech emerges frequently.

From its new position as the biggest party in the blue block and the second largest in parliament, the self-confident Sweden Democrats has already presented a list with 100 policy demands, including a halt to all immigration, a ban on begging and the immediate deportation of convicted criminals of foreign descent. Will they be able to fundamentally change Swedish politics? many ask. This is the wrong question. The Sweden Democrats have *already* influenced the country's immigration policies, as well as the public conversation around immigration, and most recently provoked a transformation in the whole party structure.

First, based on the unprecedented number of refugees who came to Sweden in 2015, Sweden's generous immigration policy has been tightened. Second, what previously marked a linguistic border between decency and populism is now common speech in wider circles: linking crime and immigrant background; asking for a ceiling on the number of immigrants; and the concept of "mass immigration", introduced by the Sweden Democrats, has now become customary. So much so that the party has now turned to the use of "gigantic immigration".

What's more, the whole party structure has changed, especially since the last election. At the final TV debate in 2018, all other parties promised that they would never make themselves dependent on the Sweden Democrats. At one point, liberal parties left the blue block, doubting that the conservatives would keep this promise – fears that proved true.

In terms of issues that influenced the election result, law and order was dominant, especially on account of the many deadly shootings in the

streets related to gang criminality. Since the beginning of this year, there have been 47, often executed by very young gang members.

This agenda no doubt contributed to the performance of the Sweden Democrats who, according to the surveys, were judged the most credible party on the issue. Surveys of the 2022 election also reveal an increased gender gap among voters, a trend in many countries. For women, the most important political issues were welfare matters such as health policies and schools – and climate change. These issues were "owned" by the Social Democrats, the Green party and the Left party in the view of most voters. In contrast, law and order was the most important issue for men. Overall, however, voters, both male and female, moved to the right.

Yet, 79.5% of Swedes did not cast their vote for the Sweden Democrats. In a way, I would argue the Sweden Democrats have arrived too late – at least as seen from their own ideological position. Today, 25% of Swedish citizens have an immigrant background, with two parents born outside Sweden. Sweden is, and will stay, a flourishing, multicultural society.

Drude Dahlerup is professor emerita in political science, Stockholm University

► Jimmie Åkesson's Sweden Democrats party is demanding a halt to all immigration. AP



Putin still shapes our perceptions. Let's fight him at his own game

continued from page 39

one), the Kremlin knows that Russians don't really want to be isolated: thus the non-stop messages on TV about how western actors from Tucker Carlson to Viktor Orbán support Russia and the new laws that make pirating western entertainment content legal. As long as the middle classes can still go to Europe on holidays, they can still feel that Putin is getting away with it.

We need communication campaigns that, at the very least, show that sanctions are long term and there is no "back to normal". Russia has broken the set of values that guarantee European peace and has to pay the consequences. We don't need to be loved by Russians; this is not about winning people over, it's about showing that there are limits and these limits are non-negotiable. In a famous essay about how to deal with children's tantrums, the psychoanalyst Adam Phillips writes how adults need to embrace that they will be hated by children when they set limits to this behaviour; they have to learn to be the point of frustration.

Putin wants to destroy the underlying values that guarantee a Europe of rights and peace. We have to show that this was an immensely foolish idea and to get Russians to ask the question: was it worth it? Does their leadership know what it's doing?

The example of South Africa shows people in even the most morally bankrupt societies eventually get fed up with regimes that lead them into isolationism. Insider Kremlin polling (widely leaked in academic circles) shows the same; when Russians feel they are being shunned by the world thanks to a difference in values, identification with the state goes down. As the sanctions bite, there will be many more information campaigns to run. The Kremlin will try to cover up how privileged insiders get a much easier life than ordinary people; will try to sweep under the carpet how some regions will sponsor others even more than they do now; will avoid talking about how Russia is becoming even more dependent on China (an unpopular policy in Russia). All these issues need to be brought to light for the sanctions policy to have proper impact.

Whose job, however, is this? I have been using the term "we" throughout this piece, but who is this "we"? In the Second World War and cold war there were institutions that could wage what used to be known as "political warfare". In an age of dark interdependence, we will need institutions that can do this once again. But there is one huge change from those grim conflicts. These days, some of the best campaigns come from the civic space. If in the cold war the US Information Agency organised public information campaigns into the Soviet Union, today it can be Lithuanian volunteers who call Russian families and try to inform them about what's really happening in the war. Governments are an inevitable player, but it's civic actors who can initiate the targeted anti-corruption campaigns and information campaigns and then by proving success drag sluggish governments along.

Ukrainians fight the Russian invasion as one family – all parts of society pulling together in one aim. We should too.

Peter Pomerantsev is the author of *Nothing Is True and Everything Is Possible: Adventures in Modern Russia*

This week's issue

Confusion over queen and country

Thank you, Frank Cottrell-Boyce, for encapsulating some of my confused feelings about my country ("When we asked the Queen to tea with Paddington, something magic happened – the most lovely goodbye", Comment, last week). It's been years since I stood for or sang the national anthem and I was sick of all the oleaginous twaddle about Elizabeth II before it even started. Yet I love the union jack (while tending to dislike people who love it) and I'm a patriot (while often detesting patriots). Cottrell-Boyce's final line is wonderful: "I'm thankful for the way she used the peculiar power of her archaic role to allow us to glimpse, however fleetingly, that we share something good and that we need to defend that."

Antony Hay
London SW17

I am no royalist, not even British. Nor was I born before, during or immediately after the Second World War, but it couldn't have been said better: the death of the Queen feels huge for exactly the reason Frank Cottrell-Boyce points out: with her died the last *Zeitzeuge* of a time when humans were determined to build better societies, here and in most of Europe.

Anette Magnussen
London E3

It's not easy to capture succinctly the nature of the profound and disturbing shift that has occurred in public discourse in recent years. However, in his insightful article, Frank Cottrell-Boyce absolutely nailed it: "Ten years ago, we lived in a world of divided opinion. Now, we live in a world of divided reality."

Paul Hancock
Abingdon, Oxfordshire

After reading your article by Frank Cottrell-Boyce, I find myself yet again crying with grief at the loss of her Majesty the Queen. My outpourings have utterly surprised me and I believe many people have had similar experiences. They just keep crying. Which is why it has prompted me to book train tickets from Congleton to the funeral on Monday. We want to be there, close



YOUR LETTERS

Write to us

Letters, which may be edited, should include a full name and postal address and be sent to

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to the Queen, to be part of history. We don't even have to be that close. We want to pay our respects to our monarch who dedicated her life to public service and touched hundreds of people with her kindness and warmth. We also want to pay our respects to the King and the royal family and share in their grief. The world will never be the same.

Suzie Akers Smith
Congleton, Cheshire

Kenan Malik writes that we should respect the public mood, but do we really know what the public mood is ("We can respect popular opinion for the Queen and question the idea of royalty", Comment, last week)? On the one hand, I see wall-to-wall media coverage about mourning, grief, loss, eulogies, with not a dissonant voice. On the other, not a single person I know is experiencing an iota of grief at the death of a rich old lady they never knew. My teenage children say that none of their friends at school cares. I would suggest that a sizable minority of people simply do not care, but this is a truth that dare not be told. Pious platitudes and sentimentality abound, no one dares stick their head above the parapet and say "whatever".

Patrick Morrello
Manchester

In your report ("What people in Scotland, Wales and Northern Ireland think of their new king", News, last week), I was taken aback to read that "workmen erected a scaffold in preparation for the King's visit to Hillsborough this week". It took years and a civil war for Charles I.

Jan Wiczkowski
Prestwich, Manchester

The key to lower energy bills

Michael Savage is quite right but it didn't have to be like this ("Insulate homes or energy crisis will get worse, ministers told", News, last week). Imagine reducing your energy bill from £2,500 to £250 annually. This is the experience of those living in houses designed or retrofitted to Passivhaus standard. Rather than subsidising the profits of energy companies and the bonuses of their directors, the government could have been spending our billions on improving the fabric of our nation. In addition, comfort is improved, fuel poverty reduced and a sizable contribution to cutting our carbon emissions made. It could be funded through the savings in energy bills and last for the life of the buildings rather than the winter or two planned by government.

As always, the key to low bills is low consumption. When will all the

financial wizards in government realise this and act for the long term? I don't hold out much hope, given how little we learned from the energy crisis of the 1970s.

David Hayhow
Chew Magna, Somerset

Save our sign language

Following on from Susan Hook's interesting letter ("Being multilingual helps free the mind", last week), there has been a century-long discourse about the role of sign language for deaf children, ignoring the extensive research into bilingualism amassed to demonstrate the benefits of learning two or more languages. As with spoken languages, it was thought that bilingualism in sign language and a spoken language would confuse the deaf child learner. This ignores the biological suitability for deaf people, as sign languages are visuo-spatial languages; we are in our element when we sign, just as hearing people are when they speak.

Research by Deaf Experience (DEX) found that British Sign Language is endangered, since only 4,000 out of 54,000-plus deaf children in the UK are learning BSL. This is because almost all deaf children have hearing parents who do not know sign language. To address this dire situation, there must be a concerted effort to save our precious community's sign language before it is too late.

Jill Jones, chair, DEX
Wakefield, West Yorkshire

Proud guardians of rhetoric

Andrew Anthony claims that speechwriters are "unsung and uncelebrated" ("Speech! Speech! Let's hear from those who actually write them", the New Review, last week). From the era of Ovid to Alexander Pope, if you wanted an elite education, you studied rhetoric. You learned the subtle and intricate art of writing speeches because that was how you became effective in public life. Shakespeare was a speechwriter, Milton was a speechwriter, Winston Churchill was a speechwriter. Far from being a "semi-hidden profession" that has "mushroomed", we're the proud guardians of an esoteric flame in a dark age of scientism and PowerPoint slides.

Brian Jenner, founder of the European Speechwriter Network
Bournemouth

For the record

► An article said: "An NHS nurse's starting salary is £20,270 and the average salary is £33,384." To clarify, the £20,270 starting salary is for support staff, such as healthcare assistants, who are also represented by the Royal College of Nursing; for nurses, it is £27,055 and a more recent RCN estimate of their average salary is £35,340 including extra shifts and on-call payments ("NHS is 'over the precipice', warns nurses' leader as strike looms", 11 September, p22).

► A motion asking National Trust members to "deplore" the charity's participation in "gay pride events" was incorrectly attributed to the Restore Trust pressure group ("Notebook", 11 September, p38). Restore Trust has put forward other motions for the AGM but is not involved in this one.

► A profile of Chris O'Shea, chief executive of the energy company Centrica, referred to him speaking from offices in Easington, County Durham. We meant the place of the same name in East Yorkshire. Also his pay last year was £875,000, not £850,000 as the accompanying executive summary stated (11 September, p48).

► A picture captioned "Heralds sound a fanfare from the balcony of St James's Palace at the public proclamation of the King's accession..." in fact showed state trumpeters ("With a blast of trumpets, King Charles slipped into the role that was his destiny", 11 September, p2).

► Homophone corner: "It's 3pm at Rizes, a farm in the heart of Mykonos, and there is not a champagne bottle in site..." ("Greek party isle has had its fill of champagne, music and stars", 4 September, p27).

► Write to the Readers' Editor, the Observer, York Way, London N1 9GU, email observer.readers@observer.co.uk, tel 020 3353 4736

Britain's view on...

Roger Federer announcing his retirement from tennis

Daily Mail 'On a par with Messi'

"Like Sampras, he could be pragmatic when necessary but that is not how fans will remember him. To them, Federer could do no wrong. He inspired loyalty and fervour, the way nations do, often turning a partisan crowd against one of their own, such was his popularity."

"Watching him was a pleasure, a rare joy. He was on a par with Lionel Messi, with Sachin Tendulkar, in elevating his sport beyond the realms of athleticism. The same words recur in tributes paid by contemporaries – elegance, grace, poise, beauty, not language typically associated with sport. Yet it was those attributes that set Federer apart." **Martin Samuel**

The Guardian 'The best of them'

"Federer really was the best of them. We know this because Nadal and Djokovic were great enough to make this such a point of fevered discussion... the same greats playing the same game in the same space, but in a way that somehow never really felt the same." **Barney Ronay**

The Times 'Never compromising'

"Not given to cursing, or really anything other than sporting behaviour. Never compromising the way he played or ever apparently ceasing to enjoy the simple task of hitting tennis balls. Never selling himself short. Never moving from the back pages to the front." **Owen Slot**

The i 'Bratty'

"By all accounts, Federer was a bratty junior, cursing, crying and smashing rackets, and though he possessed the talent, many have agreed that he was not destined to become the serene and all-conquering champion he turned out to be." **Michael Hincks**





Geoff Dyer

Full of love for my country and at odds with it – a week to drive you mad

It's been a time to be respectful, but enough is enough. We need to return to our senses

These have been heady days. On one of them – Wednesday – I cycled through Hyde Park, as far as the Royal Artillery and Bomber Command memorials. At the former, a couple of fellows were being moved on by police, rightly, for selling flowers. The latter was made even lovelier than usual by... all the flowers laid there.

Dense with other memorials and monuments, here London declares itself as an all-out imperial city, centre of a once vast empire, the maintenance of which meant there was always a war – a rebellion needing suppression – going on somewhere or other.

That's something to be reminded of, something to think about, in the same way that the Bomber Command memorial and the statue of Sir Keith Park (just off Pall Mall) affirm the proud part that our island (and its empire) played in the global conflagration of 1939-45.

I couldn't get as far as the Park statue. Pilgrims were backed up to the western edge of Green Park, some of them making their way – sort of pre-queuing – to join the

queue to see the Queen lying in state. Or maybe they were just going to see the queue. As well as being the prelude to an experience, the queue was in the process of *becoming* the experience (especially when a certain David Beckham joined its ranks on Friday).

Entirely appropriate, that: something we associate with inconvenience and frustration had become a stoic expression of loyalty to an idea of Britishness that has always had a touch of Soviet-style resignation about it. The longer you queue the more devout you are and, as reward, the more profound and personal the experience.

The standard of behaviour, even at this distant outskirt of unenforced solemnity, was high and the vibe was nice, but then I like crowds. I was very moved at Notting Hill carnival a few weeks back when a big float inched up Ladbroke Grove, accompanied by the enormous crowd singing along to the Bob Marley song, One Love, One Heart...

So I was glad I went for that ride on Wednesday, pleased to be even a marginal part of what was clearly a special day in London, Britain and, apparently, the world. London: the city that has sold itself down the river but keeps flowing regardless.

England, the country that continually astonishes with its capacity to break one's heart. The land of feeble excuses and corporate apologies in lieu of improvement, of big bonuses and food banks, of Boris Johnson and oligarchs, but

still, somehow, the land of William Blake and EP Thompson.

I was in a strange state as I cycled home, past the amazing expanse of porta-loos and, less democratically, Kensington Palace. Full of love and pride for my native land and, at the same time, at odds with it, I found myself chanting a line from DH Lawrence: "English in the teeth of all the world, even in the teeth of England."

Back in Ladbroke Grove, I was able to see on TV what I'd missed on my real-life safari. Everything looked splendid in the way these flag-decked avenues and urban vistas always do, whatever the regime that has built, sponsored and decorated them. Mainly, though, I was fascinated by the royals themselves, by their historic faces.

Honestly, what a shower! Take the new old King, for starters. My favourite Prince Charles moment came years ago when he and his kids were being interviewed by Nicholas Witchell. You can hear him whispering to the boys – "These bloody people. I can't bear that man. He's so awful, he really is" – as if Witchell were an irritating servant, which he is, of course. If Charles thought so poorly of Witchell, imagine – by studying his face – what he thinks of the many coming out to pay their respects to him. The paradox is that if he's got any self-knowledge, he will see how little cause he has, outside of birth, to merit such devotion.

I've felt great emotion when

people I never met have died – Charlie Haden, Ornette Coleman – so it's understandable that people feel strongly about the Queen's death. But let's not take leave of our senses. She performed her duties dutifully and was far more impressive than her children and relatives, some of whom are spongers and chancers, top-of-the-range welfare dependents. The best defence to be made of Andrew is that he's a bulb of unwitting dimness. Principled Harry wanted all the perks and none of the responsibilities. His wife, Meghan, brought a characteristically Californian blurring of narcissism and activism to this otherwise torpid mix.

B

ut the gawped-at individuals and their flaws are irrelevant. It's their role and the life they enjoy that should stick in the nation's craw.

The one thing they all have indisputably going for them is that they are royal. Much has been made of the Queen's aura. But if Elizabeth had worked in a school canteen as a dinner lady she'd have had exactly the same aura as my mum – a very nice and kindly one, as it happens. And vice versa. The aura came from being the Queen and grew stronger over time by virtue of the fact that she'd been the Queen for as long as anyone could remember.

She was, we are all agreed, a symbol, as are the rest of the extended royal family: symbols of a larger process by which huge wealth and power has been accumulated and passed on for generations, world without end.

Yes, I know, this has been a time to be respectful, which doesn't mean we have to be unctuous or fawning – we have the BBC to do that for us. We've minded our Ps and Qs, we've played along and conducted ourselves properly, as subjects are expected to. But on Tuesday, after the earth has received its honoured guest, we can begin to make our objections heard, as citizens should.

Geoff Dyer's book *The Last Days of Roger Federer* is published by Canongate



● Mourners queue at Tower Bridge on Friday.

The world's view on...



The pound hitting a record low against the dollar

Nasdaq 'Future looks shaky'

"The future for the UK's economy looks very shaky, and the Bank of England is consistently failing so far in bringing inflation lower. The bank has very limited options but to continue to increase the interest rate at a massive economic cost and hope that inflation will come back to

its normal level. Currently, it is near a 40-year high and running more than four times higher than the Bank of England's target. In my opinion, until and unless the UK sorts out its energy crisis, which is again driven by foreign policy, and adopts a more friendly political approach with China, the chances of the Sterling making a U-turn are limited."

Naeem Aslam

Bloomberg 'Prospect of recession'

"The UK currency has fallen around 16% this year. While that has mostly been a story of broad dollar strength, with almost all major currencies succumbing to the greenback, it also reflects the prospect of a UK recession and political uncertainty with a new government." Greg Ritchie

Project Syndicate 'No safe haven'

"When uncertainty strikes, the pound tends to fall against the dollar. The pound lacks the perceived safe-haven properties of the US dollar and a few others that benefit from large stores of foreign assets – as a result of running consistent trade surpluses over long periods." Gene Frieda

FX Empire 'Pressure for rate hike'

"The meteoric rise in USD, which has led to a weaker euro, pound and yen, has worsened inflation problems in Europe, the UK and Japan, and hence has heaped pressure on policymakers to follow the Fed with aggressive rate hikes." Esty Dwek



Kenan Malik

The web has expanded the reach of art but nothing beats standing in front of a Picasso

As MoMa raises funds for online works, let's remember the thrill of viewing actual objects

It is more than 30 years since I saw Pablo Picasso's *Guernica* face to face, as it were, in Madrid's Prado Museum, shortly before it was moved into the Museo Reina Sofia, where it still hangs. Painted in 1937 in furious protest at Germany's bombing of the Basque town of Guernica at the behest of Franco's nationalist forces during the Spanish civil war, Picasso had refused permission for it to be housed in Spain until the return of democracy.

I had seen dozens of images of the painting. But nothing could prepare me for standing in front of it. There was, first, its overwhelming size, something no image can portray. *Guernica* stands more than 3.49m x 7.76m. You don't so much view the painting as the painting wraps itself around you and you are drawn into its emotions and intensity.

The compression of space, the ambiguity of perspective, the splintering of the bodies, all seem far more pronounced when you view the work in real life. Painted in black and white and muted greys, the absence of colour, again, seems so much more visible in the gallery than it does in any reproduction. I saw details that had otherwise eluded me: the bull's third eye looking directly out of the canvas; the tension in the arm of the dismembered man clutching a broken sword; the barely visible, half-rubbed-out dove. Standing in front of Picasso's masterpiece, I was overwhelmed by a sense of dislocation and horror that no reproduction could convey. Thirty years on, the visceral power of *Guernica* still lives with me.

I saw *Guernica* around the



► A visitor views Picasso's *Guernica* last week at the Reina Sofia Museum in Madrid. Thomas Coex/AFP, Getty

time that a new way of viewing art was coming into being – the internet. Over the past 30 years, museums and galleries from the Metropolitan Museum in New York to the Museum of Islamic Art in Qatar, from the National Museum in New Delhi to the tiny Lynn Museum in Norfolk, have put much of their collection online, making them available to millions, cultural treasure that would otherwise be denied them.

However, the growth of online collections has also generated a fierce debate about the virtues of the physical v the virtual museum, of how the digital should relate to actual. Last week, that debate received a new twist when New

York's Museum of Modern Art (MoMA) announced that it was auctioning off 29 of its physical paintings, including masterpieces by Picasso, Monet and Bacon, to help "establish an endowment for digital media and technology". What that means in practice is unclear. What MoMa's move has done, though, is revive the debate over the merits of the actual and the virtual.

The idea of a virtual museum is not new. Fifty years ago, long before the world wide web came into being, the French novelist, critic and one-time culture minister, André Malraux, wrote of a "museum without walls", which collated every person's ideal collection of art.

Writing decades before the internet, the technology that Malraux imagined might make this possible was primitive. The ability that the internet provides museums and galleries to put their collections online brings us closer to a museum without walls; a museum not confined by physical space or by opening and closing times but allowing any number of people access to the collection they want at any time. Online collections also allow us to access information about the object or painting, place it in historical and social context, and link to stories about it, in a way that no physical museum can.

And, yet, just as no number of images of Picasso's *Guernica* could prepare me for the experience of the actual painting, so no degree of

Being there, in front of Guernica, I was overcome by a sense of dislocation and horror

sophistication of a digital experience can reproduce the actuality of seeing a work of art in front of you. Partly, it arises from physical differences, from the importance of texture and size, qualities inherent in a physical object but not in an image on a screen.

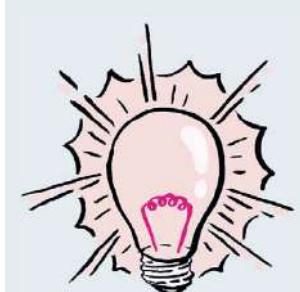
More importantly, perhaps, there is what the American curator Ann Mintz calls a "metaphysical" quality in viewing an actual object that is absent from a virtual reproduction. One relates to a physical work of art in a different way to a virtual object. Studies have shown that people spend more time viewing a physical object in a museum than that same object online and often have an emotional response to it in a way that rarely happens in a virtual space.

It's a distinction not confined to art. There is an analogous difference between listening to music at home and experiencing it at a live gig or in an opera house. The music would undoubtedly be far better sonically at home, but there is an inexpressible quality to watching music being produced and performed live, and in the company of others, that no record or CD or stream can imitate.

Or take the distinction between watching live sport and watching on TV. There is much to be said for TV sport; not just the comfort of one's sofa, but also the ability of the camera to pick out details that you would never have seen in a stadium. And yet, nothing can take away from the emotional charge of watching a match in real life, of seeing Mo Salah or Venus Williams perform their miracles in the moment, crammed with thousands of others engaged in the same pursuit.

Or even, in its own way, consider the importance for so many people of ritual and physical connection that we have seen this past week. All this tells us something about being human; of the significance of the materiality of our world to our appreciation of it. The importance, too, of the social context in which we engage with the world, of being able to engage with it not as individuals but as part of a crowd or a collective.

The internet has transformed our lives and democratised our relationship to art. But in doing so, it has also revealed the significance of the physical and the actual. It has shown us how, paradoxically, the materiality of life embodies an ineffable quality that the virtual cannot match.



Insights Torsten Bell

Finally, some evidence that hell is other people on social media

Scrolling Twitter or refreshing Facebook definitely feels like it's bad for you, as our attention spans rot and meaning is drained from our lives. Despite those strong feelings, we're usually told the evidence isn't yet there to prove social media damages our mental health. The evidence of surging mental ill health is strong, with 30% of 18- to 24-year-olds reporting a common mental disorder in 2018-19, up from 24% at the start of the millennium, so it's hard not to worry that this debate echoes the mid-20th-century arguments that we hadn't absolutely proved cigarettes cause cancer. Despite the strong correlation between smoking and dying, many doctors didn't believe the link had been proved even by the 1960s.

Reinforcing my prejudices is new research examining the staggered introduction of Facebook across US universities, launching in Harvard in 2004 and then spreading across the country. Using surveys of students, it shows the platform's arrival saw them being more likely to report poor mental health with increases in depression and anxiety of 7% and 20% respectively. We're talking about the negative impact of Facebook being around 22% of that of losing a job – this is big. The authors argue the impact is from increasing social comparisons. Seeing everyone else having a great time isn't good if you're not. The research shows that Facebook's arrival increased students' perceptions of how much other students were drinking – a fairly good proxy for how much fun you think others are having at that age – but had no effect on actual drinking levels.

The youth of today might not smoke but it's hard to believe newer forms of addiction are completely harmless.

► Torsten Bell is chief executive of the Resolution Foundation. Read more at resolutionfoundation.org

Business & cash

Milk man
Arla Foods boss
Ash Amirahmadi
Profile, page 52



Biggest interest rate rise for 25 years could spell showdown at the Bank of England

Agenda

This week's decision could pit governor Andrew Bailey against an expansionary PM and chancellor, writes *Richard Partington*

A lightning strike from the Bank of England awaits. Having delayed its decision until after the period of national mourning for the death of the Queen, Threadneedle Street could this week launch the biggest rise in borrowing costs for at least 25 years.

Announcing its plans a day before Kwasi Kwarteng's mini-budget on Friday, the central bank is widely expected to use a fast and forceful rate increase to show its commitment to tackling soaring borrowing costs – despite the gathering storm clouds for the British economy.

City economists reckon a 0.5 percentage point rise will be the bare minimum, up from the current level of 1.75%, in a seventh consecutive rate rise – the most aggressive tightening cycle since at least 1997 when Gordon Brown's first act as chancellor handed the Bank independence to set borrowing costs.

A tougher 0.75-point rise could be deployed, however. Threadneedle Street will not want to be left drowning in the wake of the US Federal Reserve, with the US central bank set to raise rates sharply on Wednesday after figures last week showed a much stickier picture for inflation in the world's largest economy.

On this side of the pond, inflation may have dipped in August from 10.1% in July but remains close to its



Andrew Bailey, governor of the Bank of England, meets the chancellor, Kwasi Kwarteng, at the Treasury. Simon Walker/HM Treasury

'The scale of the energy shock is really not comparable to anything we've seen'
Modupe Adegbembo, economist

highest level since 1982 at 9.9% – almost five times the Bank's 2% target rate – amid rising prices for food and other basic essentials.

Official figures showed unemployment dropped to its lowest since 1974, while job vacancies remained high, giving the Bank some indication of strength in the economy despite the looming risks of recession. Annual wage growth before inflation is taken into account – a key metric watched by the Bank – rose, even as workers continue to feel the pinch as inflation accelerates at a faster rate.

Financial markets are pricing an almost 90% probability that the cost of borrowing will be increased by 0.75 points, an unprecedented increase in 25 years of Bank independence.

"The scale of the energy shock we're seeing is really not comparable to anything we've seen, so for monetary policy to act in an unprecedented way makes sense," said Modupe Adegbembo, an economist at Axa Investment Managers. "Given the market pricing for a 75-basis-point rise, to not deliver that could add to weakness in sterling."

Over summer the pound has plumbed the lowest depths against the dollar in 40 years, reflecting investor unease over the UK's worsening economic prospects. Like other big European currencies, sterling has come under pressure from a stronger dollar, as well as concern over sky-high inflation amid Russia's war in Ukraine.

However, in the currency-market ugly contest, Britain is particularly exposed. Investors reckon Liz Truss ramping up public borrowing to fund her £150bn energy support package is not helping matters. Nor are threats made in the Conservative leadership campaign to curb the Bank's independence.

Details of Truss's support measures are expected to come the following day in the mini-budget. Most economists expect it will help reduce the peak for inflation and cut the severity of the looming recession by putting more money in households' pockets.

For the Bank, however, it could mean further interest rate increases to mop up the inflationary spillover from stoking the consumer economy. Financial markets expect the base rate to soar above 4.5% by next summer.

All of this sets up a big clash between the government and the Bank's governor, Andrew Bailey, who has been in Truss's crosshairs for some time, with a review of the central bank's mandate expected this autumn.

Bailey is unlikely to be sackable, given the jitters in financial markets about Truss meddling with the Bank's governance at a time of soaring public borrowing. But by stomping on the brakes with higher interest rates, just as Truss is pushing to get the economy moving at all costs, a big battle at the Bank is all but guaranteed.

Postscript

Petrol price fall helps cut inflation to 9.9%

Falling petrol prices pushed Britain's inflation rate back below 10% in August in the first easing of upward pressure on the cost of living in almost a year. The consumer prices index – the government's preferred measure of inflation – dipped from 10.1% in July to 9.9% last month, with cheaper motoring costs more than offsetting the impact of increased food prices.

John Lewis £99m loss puts bonuses at risk

The John Lewis Partnership warned its annual staff bonus is at risk this year after it slumped to a first half loss of £99m and said the outlook in the run-up to Christmas was "uniquely uncertain". The group, which is staff-owned and includes the Waitrose supermarket chain, blamed inflation, saying it had taken a hit to profits to shield customers from the worst of the price rises.

EU to raise €140bn in energy windfall taxes

The EU executive said that it planned to raise about €140bn (£121bn) by imposing windfall taxes on the "abnormally high profits" of energy companies and redirecting their proceeds to households and businesses struggling with soaring bills. Fossil fuel extractors will be asked by the EU to give back 33% of taxable surplus profits for the 2022 fiscal year.

Sainsbury's gives rise to lowest-paid staff

Sainsbury's said it was giving its lowest-paid shop workers a second pay rise in a year, as well as extra discounts and free food during shifts, in a £25m package to help them cope with rising living costs. Next month the retailer's 127,000 hourly paid workers will get a 25p an hour increase to £10.25, with the rate for staff in London stores increasing from £11.05 to £11.30.

Vital statistics

2.5m

New high in the total number of workers experiencing long-term sickness, even as unemployment fell.

99%

Estimated carbon emissions cut from last week's change to how the ethereum cryptocurrency operates.

After an autumn flurry, the UK housing market looks set to take a dive

Estate agents are reporting a surge in activity – which may be explained by the interest rate rises looming this year, writes *Julia Kollwe*

A recession in the UK looks almost inevitable – but some estate agents have reported a buying frenzy and a flood of properties on to the housing market, as people try to move home before interest rates go up further to tame high inflation.

“Some buyers have taken the decision to get in now before the next round of interest-rate rises, and that’s added a degree of urgency to the market in latter months,” says Lucian Cook, head of residential research at the estate agent Savills.

Knight Frank and Hunters are among the estate agents reporting more properties coming on to the market. Gareth Williams, managing director at Hunters, says: “The last two weeks have seen a significant uplift and the last week was Hunters’ best listing week of the year.”

“We are at a crossroads,” says Andrew Grocock, a regional partner at Knight Frank. “Nothing has dropped off yet. August was our busiest August for new listings for 10 years in London, and our busiest month since September 2020.”

But the economic circumstances look threatening. Even with the £2,500 price cap freeze promised by Liz Truss this autumn, energy bills will be double what they were last year, inflation remains just below 10%, real wages are falling and interest rates are expected to hit 3% by the end of the year. The Bank of England is expected to raise borrowing costs again this week to combat inflation, despite the darkening economic outlook, by at least 50 basis points from 1.75%. “For buyers, there’s a sense of ‘I’m going to do it now because I’ll get a better mortgage rate and I’ll probably be able to borrow a little bit more than I will in three, four or five months’ time,’ says Grocock.

But people won’t pay a huge premium for property and will think twice before overstretching themselves, experts say, with a recession looking likely in the fourth quarter.

Despite the buying frenzy in some areas of the housing market, there are ample signs that it is coming off the boil. The official house price index showed annual growth of 15.5% in July, a 19-year high, but the compari-

son is artificially inflated. Sales were unusually low in July 2021, because the stamp duty holiday introduced to prop up the market during the pandemic came to an end on 30 June.

According to Halifax, Britain’s biggest mortgage lender, the annual rate of house price growth dipped to 11.5% in August. The country’s biggest housebuilder, Barratt, provided further evidence of a slowdown in the housing market, saying the number of homes reserved each week until the end of August had fallen below the level of a year earlier, and was now lower than before the pandemic, partly because of “heightened macroeconomic uncertainty”.

Shares in housebuilders have slumped over the past year, with Persimmon, Barratt and Taylor Wimpey down between 38% and 48% before the end of the help-to-buy scheme next spring. Yet many of the companies are sanguine, pointing to the chronic shortage of homes in the UK, and the improved energy efficiency of new homes, which they say will underpin demand.

The consultancy Capital Economics is forecasting a 7% drop in house prices over the next two years, and says demand is already falling sharply. Except for March and April 2020, when the pandemic forced a shutdown of the housing market, the balance of new buyer inquiries in the survey by the Royal Institution of Chartered Surveyors fell to its lowest level since 2008 in August.

With unemployment the lowest in almost 50 years, at 3.6%, and only expected to start rising in mid-2023 in the Bank of England’s latest forecast, most experts are expecting the housing market to slow, rather than crash. Jeremy Leaf, a north London estate agent, says: “I’m expecting a slowdown. There are fewer inquiries, and prices are already softening a bit. It’s becoming a more normal market, a return to what was prevailing before Covid.”

Savills is in the process of revising its forecast of a 1% decline in house prices next year, which could well be lowered, says Cook – “though, as things stand, not to anything like the degree seen during the housing market downturns of the early 1990s and 2008–09”. Prices fell by 19% over three

For buyers, there’s a sense of – I’m going to do it now because I’ll get a better mortgage rate’

Partner at Knight Frank

and half years in the early 90s and by a similar amount in 18 months in the wake of the credit crunch, according to Nationwide building society’s house price index.

As three-quarters of borrowers are on fixed-rate mortgage deals, and growing numbers are fixing for five years (rather than two), they are in a better position to ride out a rise in the cost of borrowing, says Cook. However, UK Finance figures show that 1.8m mortgage deals are scheduled to end next year and will need to be refinanced at a time of rising rates.

Renting is also becoming more expensive. Many tenants have been forced to opt for smaller properties, the property firm Zoopla reported last week, while new students in Manchester and other cities including Bristol, Glasgow and Edinburgh are having to commute from neighbouring cities because of a university accommodation crisis.

Rents rose to record levels over the summer. Zoopla found that the average rent across the country has grown by £115 a month over the last year, reaching £1,051. Rent now makes up more than a third of the typical income of a single earner. The website Hometrack, which is part of Zoopla, believes that rental growth is close to peaking, running at an annual rate of 12.3% for the country as a whole, and at an “unsustainable” 17.8% in London, after a double-digit decline during the pandemic.

Yasir Khan, 40, lives in an 8 sq metre flat in Walthamstow, east London that has a shower, toilet and cooker crammed into it. When he lost his job in 2018, he became homeless and lived in a shelter until Hackney council found him the flat. The £811 rent comes out of his universal credit. He has severe depression and panic attacks, and has a fear of going outside. At the same time, he feels “trapped” in the tiny space, which he says is “as big as a prison cell”.

“I am struggling a lot, because I am on benefits and it’s quite impossible to find something suitable for myself,” he says. He is looking for a bigger one-bed flat, but there aren’t many properties available in London that he can afford. He moved to London to be near his nine-year-old daughter, who lives with his former wife.

“Four million people rent in the private rental market. For them the next year is going to be a very worrying time,” says Henry Pryor, a buying agent. “Uncertainty is huge at the moment, people are worried about jobs. Mortgage lenders are more concerned about people who are self-employed, landlords want bigger deposits – this is what it looks like when the fizz comes out of the housing market.”



Has Silicon Valley reached the end of its golden age?

Big tech boomed during the pandemic, but is now feeling the pain of a global downturn and the attention of regulators. Can the Bay Area continue its domination, asks *Kari Paul* in San Francisco



Huge layoffs at Snapchat, dramatic valuation drops at Meta and Apple and hiring freezes at other big tech firms have given new fuel to an increasingly common question: is Silicon Valley's golden era coming to an end?

The answer is complicated, experts say. The tech industry has been on a run of impressive growth for some time, bolstered in recent years by a pandemic that forced most of the world online and sent demand for tech services booming. That explosion – and the high salaries and office perks that came with it – seems to be slowing.

"This party couldn't go on for ever," said Margaret O'Mara, professor at Washington University and author of *The Code: Silicon Valley and the Remaking of America*. "In many ways, we are just going back to normal after a huge run-up during which everything became supersized."

Those trends were exacerbated by a larger global downturn – one the tech world was not immune to, she added. The US Federal Reserve

has raised interest rates three times already in 2022 and more increases are expected.

The previous low-interest-rate environment had bolstered the tech boom, helping to create a parade of "unicorns" – companies whose valuations exceed \$1bn (£880,000). Notable examples include Airbnb and Uber – valued at \$47bn and \$82bn at their respective public offerings. But as interest rates shifted, O'Mara said, there was "less money sloshing around" and investors were going to be deploying cash "in a much more judicious fashion". She added: "Certain investors will still have cash, but during a bust like this the deal flow is going to be cooling."

Fast growth has also been tempered by a series of high-profile cautionary tales, from the decline of WeWork to the collapse of Theranos, the blood testing firm that amassed a valuation of more than \$1bn before it was discovered that its claims were untrue.

Such stories, coupled with more scrutiny on the tech industry at large over the past decade – including whistleblower revelations against Facebook and public grillings of tech executives in Congress – are shak-

Above, Google's campus in Mountain View, California; top right, Elizabeth Holmes, the head of blood-testing firm Theranos, which amassed a \$1bn valuation before its false claims were exposed; above right, Mark Zuckerberg has seen Meta's value tumble recently. EPA, Reuters, AP

'Americans don't really like big things. Nobody gets to be the golden child and be a \$2tn company. It is part of the lifecycle'

Margaret O'Mara, historian



ing Silicon Valley's image. Even some of its most vocal champions, including former president Barack Obama, seem to have reconsidered. Obama used Facebook extensively in his 2008 campaign and praised the company in his 2011 State of the Union address, only to condemn its role in the spread of disinformation, particularly during elections, in a recent talk at Stanford University.

Lawmakers and US federal agencies have now jumped into the fray. With growing action from the Federal Trade Commission and looming legislation from Congress, big tech could be facing its biggest roadblocks yet.

The public perception of tech at large has also shifted, with 68% of Americans saying they believe tech firms have too much power and influence in the economy – up from 51% in 2018.

"Americans don't really like big things – people get worried about concentrated power," O'Mara said. "Nobody gets to be the golden child and be a \$2tn company. It is part of the lifecycle."

The geography of Silicon Valley is changing, too, experts say. A catch-all term for the area south of San Francisco, the valley has for nearly a century cemented itself in the public ethos as a centre for innovation.

But the tech industry has been expanding far beyond California's Bay Area – a trend accelerated by the pandemic. In 2021, the electric car company Tesla shifted its headquarters to Austin, Texas, after similar moves from tech firms such as Oracle and Hewlett-Packard.

This had been reflected in hiring as well, said Brent Williams, who works at the Michael Page recruit-

ment agency, adding that the effect was what the industry called a "venture capital winter".

"Covid has changed the whole game," he said. "It has become extremely competitive for companies to acquire talent because they're going not just for people in the bay, but against everybody in the US."

This trend, coupled with the rise in work-from-home policies, would have been shocking in pre-pandemic times – as tech companies invested billions in their sprawling campuses, providing employees with perks such as transport to and from work and elaborate onsite meals.

Despite the growing list of roadblocks, Silicon Valley remained incredibly robust, said Stanford University economics professor Nicholas Bloom. It had endured "multiple cycles", including downturns in 2001 and 2008, and had recovered each time, he added.

"While some firms may be migrating outwards because of working from home and globalisation, Silicon Valley is still ground zero, with no other area even close to its prominence in the industry," he said.

Indeed, O'Mara said, we were unlikely to see a big shift away from the valley's legacy or its physical place in the heart of the bay.

"The Bay Area and San Francisco has a resilient pull and distinctive qualities that are hard to replicate elsewhere," she said.

"The industry obituary has been written prematurely a few times," she added. "It may be the end of an era for Silicon Valley, but it is unlikely to be the end of Silicon Valley."

Profile

Ash Amirahmadi

Managing director of Arla Foods

The dairy co-op's boss is absorbed in his industry, even though it wasn't his first choice of career. 'I thought milk was boring. Little did I know', he tells *Joanna Partridge*

Drinking a mug of tea, Ash Amirahmadi is musing on the similarities between humans and cows. "You wouldn't think it, but the pregnancy period is the same, nine months; they have the same number of teeth as us; obviously they are mammals as well."

Amirahmadi could be forgiven for thinking about our bovine friends more than most business leaders, given his role running the UK's biggest dairy co-operative.

The boss of Arla Foods in the UK – to which a third of Britain's milk producers belong – appears at home in wellies and a tweed jacket on a farm, even if in recent years he's more likely to be found in a boardroom, negotiating milk prices with the country's largest supermarkets.

Amirahmadi is sitting in a barn that looks more like a state-of-the-art conference centre, funded by Arla's investment in its "innovation farm", located at a dairy farm run by the Dyson family near Aylesbury in Buckinghamshire.

"We use it as a venue to educate people on the farm agenda, particularly in the context of climate and sustainability," he says as he sips his tea (strong, with a splash of Arla milk). "This is the place that we can experiment and gather data."

One project is trialling production of fertiliser made by adding nitrogen from the air to cattle slurry, to



try to reduce ammonia and methane emissions. Another uses digital cameras to monitor the Dysons' cows when they go for milking, looking for any behavioural changes or early signs of illness. "Cows are like us, they don't like to show if they've got a problem. If they are limping they like to hide it," Amirahmadi says.

This is perhaps not the job Amirahmadi envisioned when deciding to study mechanical engineering at Nottingham University. It's been quite a journey for the 52-year-old, who arrived in the UK from his native Iran at the age of 10, after his Iranian engineer father and British artist mother left during the Iran-Iraq war.

Not from a traditional farming background, Amirahmadi fell into a

career in the food industry, starting work at Unilever, where he "ended up" in the frozen food division, later transferring into a sales role.

It was only when he joined his former Unilever boss at the dairy co-operative that his career began to take off, along with his interest in dairy. "I thought milk was boring," he remembers. "Little did I know."

He describes his arrival at Arla as his "awakening" on how food systems work: "You can't put milk on a shelf unless a farmer has cows that are in good condition and produce milk."

A promotion to join Arla's UK leadership team first brought Amirahmadi into frequent contact with the farmers on whom the co-op depends, a role he admits he was initially "fearful" about.

"But other than the job I do now, that was the best job I've ever had in my career," he says. "For five years I drove around the country; it would have been easily more than 1,000 meetings with farmers."

The time spent getting acquainted with the milk producers he now represents appears to have paid off: according to several dairy farmers, Amirahmadi is well respected and well liked. Veteran retail analyst Clive Black at Shore Capital calls him a "good guy" who "doesn't gloss over challenges". Farmer support is essential for retaining Arla's membership, especially given the chequered past of milk co-ops in Britain, some of which collapsed, taking the farmers' investment with them.

Ash Amirahmadi: 'This is the source. This is where it happens.'
Sophia Evans/the Observer

to the UK's shortage occupations list – the official record of skilled occupations where there are not enough UK resident workers to fill vacancies.

These requests appear to have fallen on closed ears. Meanwhile UK milk production has been dropping in recent months, with volumes currently estimated to be 1.6% lower this year compared with last. Almost a quarter of dairy farmers surveyed by the National Farmers' Union this summer said they were thinking of quitting in the next two years.

Arla has recently secured more money for farmers from retailers, negotiations Amirahmadi describes as "strained and difficult and challenging".

"We're paying our farmers 60% more than we were 18 months ago," he says, adding that a four-pint bottle of milk – the most popular size sold in the UK – currently sells for about £1.45, compared with £1.15 at the start of the year. "We went to our customers and said look, if you don't pay us more, we know that milk's competitive, the farmers are just not going to produce more because they can't cover their costs."

Amirahmadi says he is aware of the challenges faced by supermarkets in the cost of living crisis, as their suppliers say they need to be paid more, while they attempt to keep their prices down to help squeezed consumers.

But his words contain a veiled threat: if farmers aren't adequately remunerated at home, Arla will seek out more lucrative foreign markets and increase the 10% of its UK milk that is exported abroad, mostly in the form of ingredients. "We are going to make investments to export," he says frankly. "The Irish do it, the Dutch do, the Danes do. We are doing it and we're increasingly going to do that."

This candour extends to discussion of his life outside the world of business, from the racism he suffered as a child in England, or his own experiences of depression, which he believes was prompted by that period.

That openness even extends to his future plans to "transition" away from his current "intense" job at Arla in four to five years to what he calls "a much more simple life".

The plan, which he has shared with his employer, is a life in the Lake District, owning Hungarian vizsla dogs and dedicating more time to creative pursuits such as art, sparked perhaps by all those years visiting milk producers.

"As soon as I came on farm, it felt like I was decompressing and calming down," he says. "This is the source: this is where it all really happens."

Executive summary

Age 52

Family Two grown-up children, a daughter and a son.

Education Langley grammar school near Slough; BEng in mechanical engineering at Nottingham University.

Pay Undisclosed. "It would be in the bottom quartile for chief executives of food businesses. You don't work for a farmer co-op if you want to make loads of money."

Last holiday A recent trip to Nova Scotia in Canada, learning how to paddleboard.

Best advice he's been given

"Surround yourself with people better than you. I didn't understand it at the time, and now that really makes a lot of sense."

Biggest career mistake "Staying doing engineering/operational roles when I knew for quite a few years I didn't enjoy it."

Phrase he overuses "Recently I've been saying 'let's loop round on this'. Every time I say it, I think [groans] 'that sounds terrible.'"

How he relaxes Daily sport, including tennis, hiking and cycling. Cooking.

One of the themes of the coverage of our late Queen's life has been what a good sense of humour she had. But I did not see any references to the day it fell to her to make her speech at the opening of parliament on 21 June 2017.

On that day her monarchical duty, in the Queen's speech, was to outline the proposed legislation that would prepare the UK for its departure from the European Union.

As the BBC reported, it did not escape notice that the design on the Queen's hat that day bore a remarkable resemblance to the flag of the European Union. Before the 2016 referendum there had been a malicious report in the rightwing press that the Queen was a Brexiter. The message on the hat was a neat riposte. As Guy Verhofstadt, then the European parliament's chief Brexit negotiator, observed: "Clearly the EU still inspires some in the UK."

The snap general election of 2017 took place before Boris Johnson, the Brexiter-in-chief, had elbowed Theresa May out as prime minister and taken over himself. We are living with, and trying desperately to cope with, the consequences first of the Brexit referendum, which the mendacious Johnson and his crew foisted on the public, and secondly with the way he managed to pol-

William Keegan

@williamkeegan



Bonus cap farce follows Kwarteng's dirty work at Treasury

lute the Conservative party. Not to put too fine a point upon it, by sacking everyone in his cabinet who was not a Brexiter, Johnson handed the membership of his party precious little choice when it came to their choosing his successor.

They have now achieved the counterpart of what Labour did in adding Jeremy Corbyn to the list of candidates in 2015. He was basically a joke candidate. So was Liz Truss. But he was selected, and so was she; and here we are, once the commemorations of the Queen's life recede, back with an economy in serious trouble and a prime minister who is a laughing stock.

Unfortunately, laughing stocks in high places can cause trouble, and Truss is in the process of doing so. She has started off by sacking the most senior and most experienced Treasury official, Sir Tom Scholar. New governments need experienced and trustworthy officials. In my

experience, Treasury officials adapt to new governments even if they have their doubts about their programmes: the Treasury adapted successfully to chancellors such as Nigel Lawson (1983-89), John Major (1989-90), Norman Lamont (1990-93), Kenneth Clarke (1993-97), Gordon Brown (1997-2007), Alistair Darling (2007-10) and George Osborne (2010-15). Since then there have been so many chancellors that there has hardly been much time to adapt.

Given Truss's and Chancellor Kwasi Kwarteng's constant evocation of the spirit of Thatcherism, the example that comes to mind is the change of government in 1979. Sir Brian Unwin, a senior Treasury official at the time, recalls how the Treasury "adapted overnight" to the radical change of government. "We produced a new Conservative budget within a few weeks and although he was a well-known Keynesian and not 'one of us', Margaret Thatcher retained Sir Douglas Wass as Treasury permanent secretary so that his knowledge and experience would remain available to her new government."

My understanding is that Kwarteng had doubts about sacking Scholar, but carried out the dirty work for Truss.

His arrival at the Treasury has certainly been farcical: he goes on and on about the need for growth

as if that had not occurred to the Treasury before. Under Lawson and Brown, for example, growth, productivity and the need to improve the "supply side" were all the rage. But they did not have to cope with the self-harm of putting up trade barriers against our most important export market, or the result of that nasty xenophobic Brexit campaign that has made a huge hole in the labour force as vital workers have gone back to EU countries.

As for the chancellor's plans to remove the post-2008-crisis cap on bankers' bonuses on the grounds that this would improve the City's competitiveness, this is obviously politically crass and socially insensitive at a time such as this. I wonder what the deceived "red wall" voters make of this so-called "benefit of Brexit" as they contemplate their reduced economic circumstances.

This country's competitiveness problem extends far beyond the City. Aggravated by the impact of Brexit, the deficit on the current account of our overseas balance of payments, at 8.3% of GDP, far exceeds the one that led the Labour government of 1974-79 into the hands of the International Monetary Fund. The financial markets may sympathise with a deregulating, rightwing government, but they know an economic crisis when they see one. How is your pound today?

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The Guardian Weekly

Some people feel reluctant to borrow from relatives, but have found they have little choice, at least in the short term. Alamy



Bank of mum, dad and sister: family members turn to one another in crisis

Relatives are helping each other out as bills spiral. But, as *Shane Hickey* reports, borrowing like this comes with a warning

Madeleine Knight* is dreading the winter. Not for herself, but for her 57-year-old brother, who lives with Parkinson's disease and dementia in a house with a prepayment meter for their energy. Last year, he and his wife were afraid to put on the heating for more than an hour at a time.

"They spent the winter huddled in dressing gowns. How are they possibly expected to cope with the cost of living this year?" says Knight.

On a pension of £10,000 a year, she gives them about £100 a month to help them manage, although they struggle constantly.

"I cannot bear to see them suffer, especially as my brother probably doesn't have long to live. His wife should not have to worry like this – I often wonder if she will snap under the strain, and harm herself, and him."

"I would not blame them for ending their lives – they have nothing to look forward to, and no hope. I cry every day thinking about how bleak and dreadful their lives are."

Knight is not alone in worrying about her family. As the cost of living crisis worsens, and energy bills rise, grandparents, parents, brothers and sisters are turning to each other for financial help.

Observer readers have been telling their stories.

Grandparents: cash for food

Charlotte Cole* helps her granddaughter, who is in her 20s and brings up her younger brother while in a job with a zero-hours contract. Cole buys groceries every few weeks to ensure they have enough food.

"We have, on many occasions, had to transfer money quickly because there's none at all, and they need food, or electricity, or both," she says.

"We have huge concerns for the future. We've been really stretched this year helping them to get through, and now we're all facing a huge hike in energy and food inflation, and can't see how we'll be able to help enough during this winter."

Parents: lending as costs soar

Samuel Beach, 30, an insurance fraud investigator from East Sussex, says he and his partner have a com-

bined income of £65,000, but may have to borrow from parents over the next year.

Energy bills for their poorly insulated home are expected to go up substantially, and their mortgage payments will rise by about £300 when they come off a fixed deal next April, amid rising interest rates.

After rises in energy costs, Beach estimates the couple will be paying an additional £600 a month.

"We are fortunate to have what we have, and I know that others are not so lucky," he says.

"People in our position should not be struggling, but struggle is very much what I expect us to do over the next year."

"I cannot imagine how families with children, and single or low income households, are coping right now. I cannot fathom how hard it must be for those not as fortunate as us."

Taking a loan from family members, while often convenient and usually without interest, does come with downsides. Debt charity StepChange warns that it could lead to a strained relationship if you are unable to pay it back. Almost one-fifth of people who come to the charity with debt problems owe money to family, it says.

Sister: arranging a loan

Paul Miller* says it did not "sit well" with him when he had to take a loan of £2,500 from his brother.

When he had to spend up to £200 a week on petrol for his IT contracting job, and his mortgage went from £220 to £800 a month, Miller and his wife found themselves seriously struggling and having to bor-

row from family. "It just changed the dynamics of the relationship in my eyes," he says.

One of his wife's sisters later secured a personal loan in her name for £25,000, which the couple are paying off over five years.

"Without being able to borrow that money, I don't know what would have happened. We would have lost the house. At one point we were going to sell the house and just go into rented accommodation."

"But my wife's sister helped us out with a bank loan, and I'm comfortable with that because it is not her money alone."

"We set up a direct debit and it is not even talked about."

The dangers

While many family members will want to help siblings and children, they have been warned they should not lend when they may need the money themselves.

Sara Williams, of the Debt Camel blog, says young adults and parents with young children are some of the people worst affected by the cost of living crisis, as they face high rents and lower wages.

"Many parents will want to help where they can. If you have savings to spare, then giving the money when it is needed now may be better than leaving it to be inherited later," she says.

"But don't take money from a pension that you will need – and avoid borrowing yourself, because, if things get worse, your son or daughter may be unable to keep up the repayments to you."

* Names have been changed

Your problems

Anna Tims



Parents fined £2,000 for using their own car park

In 2021 my elderly parents bought a flat in a new development by Martin Oppenheimer which was being marketed by the estate agent Connells. They paid an extra £2,000 for a parking place.

On the reservation agreement, issued by Connells, the parking provision is circled, and my parents were given a key fob to access the car park. A year later, my father received a parking ticket while on the site and was informed that he did not have parking registered to his property. It transpires the parking space was omitted from the lease, as Connells did not include it in the memorandum of sale sent to the conveyancing solicitor.

The company has offered a good-will payment of £1,000 for this shortfall. Martin Oppenheimer has not responded to my inquiries about buying a space.

My father trusted that the legal documents were correct and, since he was given access to parking, and parked without hindrance for over a year, he did not have reason to question them.

AC, London

This is a baffling and upsetting situation, and neither Connells nor the developer emerges well from it. However, your parents do bear some of the responsibility.

Purchasers have to sign the legal

documents, including the lease, and it is essential they first read them and flag up any oddities. Conveyancers should also query any anomalies and, if your solicitor was sent the reservation agreement along with the memorandum of sale, they should have questioned the fact that the parking in the former was not included in the latter.

Connells, after its investigation of your complaint, admitted that its staff failed to transpose the parking element on to the memorandum of sale. It can't account for why, as parking was not included in the lease, a key fob was issued. This remains a mystery.

Connells says: "We have apologised for our administrative error. The responsibility to ensure all details of the contract are correct lies between the buyer, their conveyancer and the developer."

Property law specialist Lara Nyman, from solicitors Seddons, confirms that *caveat emptor* (buyer beware) underlies any purchase, especially when buying off-plan.

"Remedies will depend on the documentation provided, and the representations made, whether verbal or in writing," she explains. "The reservation agreement is no more than an agreement by the developer to sell a plot to the buyer within a particular time frame, so it's unlikely this will give rise to a claim

against the developer. Marketing literature and sales memoranda will almost certainly contain some attempt to limit liability, and to shift on to the purchaser the obligation to ensure legal documents are accurate."

Your parents could sue their solicitor, but this could be expensive, so they would have to be sure they had adequate evidence to prove negligence or misrepresentation.

It would be more cost-effective to take their complaint about Connells to the Property Ombudsman, but there's no guarantee they would be awarded more than the £1,000 already offered. It might be less.

I'm so sorry I can't achieve a resolution, but I hope this will serve as a warning to all of us never to take contracts on trust.

A stranger is on my British Gas account

Recently, I logged into my British Gas account and found it was in my name, but with a different address, phone number and bank account number. British Gas kept insisting I must have had another account.

Eventually, after a month, it removed the stranger's details without explaining what happened. Today, I received my monthly bill, which showed a wrong amount and a wrong credit, and found

my account was now in the name of an Andrew Fuller*, with his email address and balance but my address. What's going on? MP, Loughborough

You and at least one other customer have been put in a potentially risky situation by British Gas's negligence. Its response is not reassuring.

It tells me that a data synchronisation error resulted in your account being associated with Andrew Fuller's email address, and that a system fault reversed the correction.

British Gas says: "We're really sorry for what has happened. An isolated system fault led to an account mix-up, but we've put things right to make sure it doesn't happen again."

Individuals who are concerned about how their personal data has been handled can contact the Information Commissioner's Office (ICO), but only if the company has failed to resolve the matter. You complaint has been resolved, in as much as your account is back in your name, and you have no evidence your details were revealed to others. If it happens again, consider reporting it to the ICO.

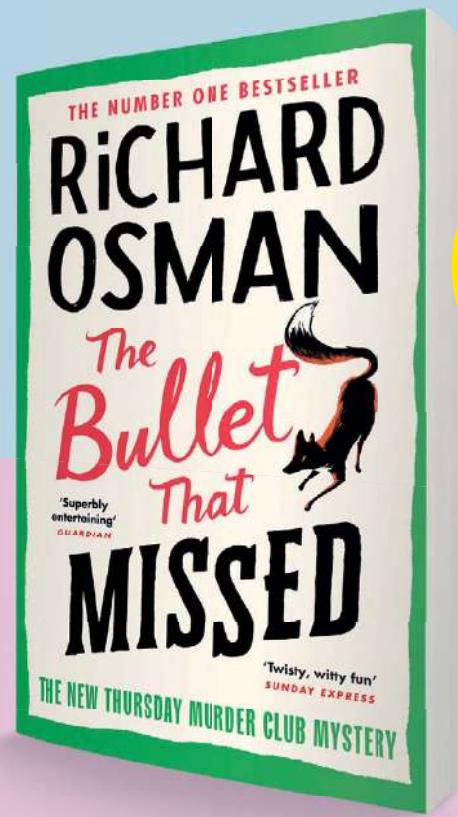
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The Observer

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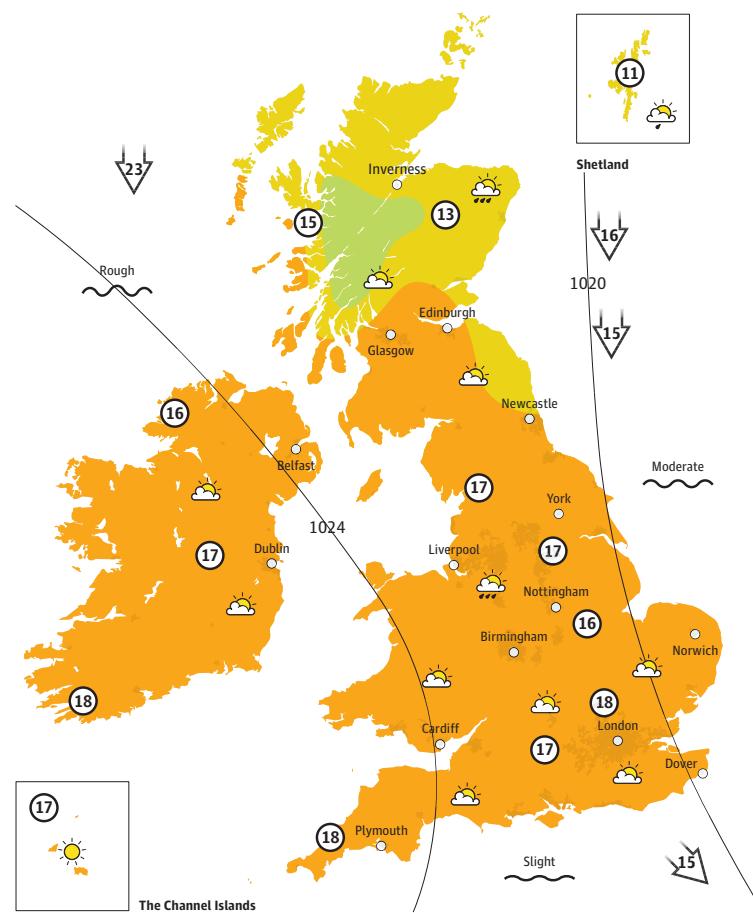
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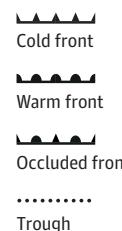
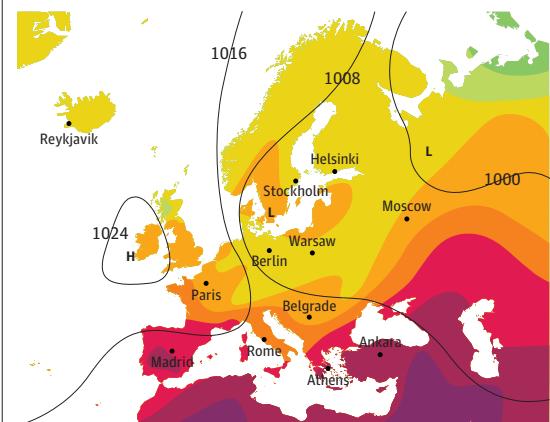
Two-day forecast

Low 10 High 17
Tomorrow

Low 10 High 18
Tuesday

Remaining largely dry across the United Kingdom on Monday and on Tuesday with sunny periods.

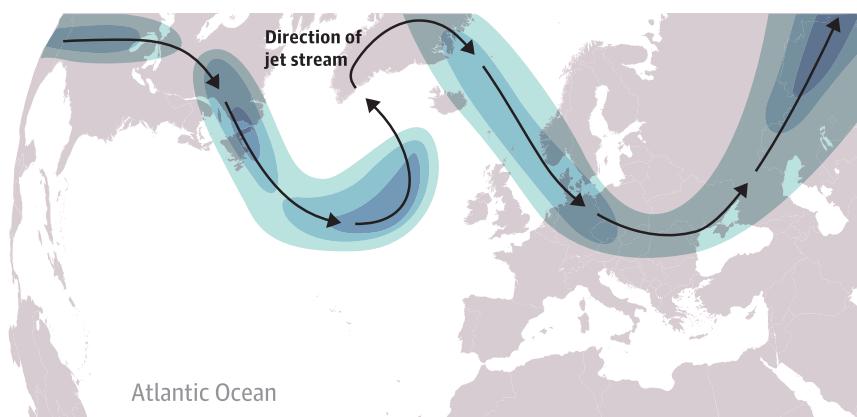
Europe today



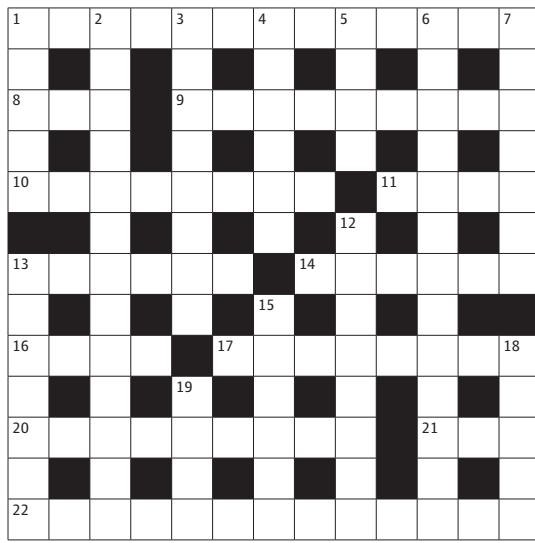
Fast-moving low pressure will bring a burst of locally heavy rain to Romania, western Ukraine and Belarus on Sunday, with a couple of thunderstorms across eastern Ukraine. It will remain unsettled over much of central Europe with showers and steadier areas of rain. There will even be some thunderstorms across parts of Benelux, Germany and western Poland. High pressure will continue to result in dry weather across a large portion of western Europe.

Jet stream

A large ridge in the jet stream is bringing settled weather to a large part of the United Kingdom.



Speedy crossword No. 1,407



Across

- 1 Be highly precarious (4,2,1,6)
- 8 Assess, evaluate (3)
- 9 Volte-face (5-4)
- 10 Plates, dishes, cups, etc. (8)
- 11 Grow gradually fainter (4)
- 13 Suit of cards (6)
- 14 Give way under pressure (4,2)
- 16 Wise men from the East (4)
- 17 Runs riot (8)
- 20 Lifelike (9)
- 21 Old measure of textile length (3)
- 22 With great diligence (13)

Down

- 1 Devastation (5)
- 2 US military reserve (8,5)
- 3 One who works on during a strike (8)
- 4 On a ship (6)
- 5 Detest (4)
- 6 Informed approximation (8,5)
- 7 Underground cell (7)
- 12 Cold spanish soup (8)
- 13 Japanese warrior (7)
- 15 Hesitate (6)
- 18 Pollute (5)
- 19 Partiality (4)

Solution No. 1,406



NOTES

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Weetabix 24s 13p / bisc. Was £3 Now £2.50 24 pack

Kellogg's Crunchy Nut Breakfast Cereal 720g 56p / 100g. Was £4 Now £3.50 720g

Dettol Antibacterial Multi Purpose Cleaning Wipes 105 pack. Was £5 Now £3

Sainsbury's Thick Bleach Citrus 750ml 80p / ltr. Was £13 Now 50p 750ml. **PRICE LOCK**

Lenor Outdoorable Ultra Concentrated Freshness 840ml 60w. Was £3.50 Now £3 840ml 60w

Fairy Platinum All in One 73 tablets. Was £13 Now £10 73 tablets

Sainsbury's Lemon Washing Up Liquid 450ml 45p / 450ml. Was £5 Now 45p 450ml. **PRICE LOCK**

Sainsbury's

Weetabix 24s 13p / bisc, Lenor Outdoorable Spring Awakening 840ml 60w 45p / ltr, Kellogg's Crunchy Nut Breakfast Cereal 720g 56p / 100g,

Fairy Platinum Dish Tabs Lemon x73 19p / ea, Dettol P&F Surface Wipes citrus x105 5p / wipe. All offers end 20/09/2022 and excludes Locals. Subject to availability.

*Sainsbury's washing up liquid Lemon 450ml £1.22 / ltr, Sainsbury's thick bleach citrus 750ml 80p / ltr. Price Lock means prices of the products marked with a padlock won't go up for at least 8 weeks from each cycle, the current cycle being from 31/08/2022. Occasionally, the price may go down. Selected products and sizes, subject to availability.

Not all products available in Northern Ireland. Excludes centrals and locals.

the new review

Would you be
health secretary?

How can we better support
struggling NHS staff?

Would you swap
your pen for a
stethoscope again?

Your house is ablaze.
You can leave with one item.
No people or pets allowed.

If I had a heart attack
could you save me?

What did you do when you were
nine years old?

You ask the questions
Adam Kay

The former doctor turned comedy writer responds to readers and famous fans

Agenda

The finest writing every Sunday for arts, science, politics and ideas



7

Agenda 2-7

- **On my radar** Novelist Maggie O'Farrell on her cultural highlights
- **Q&A** Actor Stanley Tucci
- **The grid** Inside the American diner
- **Stewart Lee**

Critics 26-37

- **Mark Kermode** reviews Bowie documentary *Moonage Dream*
- **Wendy Ide** reports from the Toronto film festival
- **Fiona Maddocks** on Northern Ireland Opera's *La Traviata*
- **Barbara Ellen's** pick of the week's TV



6

Features 8-21

- **Cover story** Adam Kay on his follow-up to *This Is Going to Hurt*. Interview by Kate Kellaway
- **Photography** Alessandra Sanguinetti's haunting portraits
- **Interview** Chinese American fiction writer Yiyun Li
- **Ukraine diaries** Andrey Kurkov talks to Rachel Cooke

Books 38-45

- **Isabel Hilton** reviews two studies of China
- **Rohan Silva** on Annie Proulx's *Fen, Bog & Swamp*
- **The books interview** US playwright Sarah Ruhl
- **YA books of the month**



7

Science & Tech 22-25

- **Cardiac illness and gender** Sian Harding on how women with heart disease are being let down
- **Q&A** Astronomer Virginia Trimble on her pioneering life
- **John Naughton** on the staying power of the tech giants

Puzzles & TV 46-56

- Everyman crossword, sudoku, Azed crossword, chess, guess the painting and more – p46-47
- The week's television and radio highlights – p48-49
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- Monday to Saturday's listings and choices – p50-55



38

The big picture

William Klein, who died this month, mixes geometric cool and traffic chaos in this striking image of two Vogue models in Rome

By 1960, when he took this picture for French *Vogue*, William Klein had established himself as one of those artists who might help to define the look of the decade to come. Klein was born two days before the Queen in 1926 and died last week two days after her. He first made a name for himself in the 1950s with street pictures of the outer boroughs of New York, full of stylish visual irony and hard-won pathos.

This picture was taken while he was based in Rome. The models Simone Dailencourt and Nina Devos – he liked the serendipity of their forenames – were modelling the new geometries of Italian fashion's young star Roberto Capucci. Klein invited Nina and Simone to walk to and fro on the zebra crossing in the Piazza di Spagna. He then waited with his telephoto lens and elevated perspective for the right mix of monochrome cool and traffic chaos that he wanted.

Klein had first come to Rome four years earlier at the invitation of Federico Fellini, whom he had met in Paris. Klein had presented the film director with his New York book, only to discover he already had a copy at his bedside. Fellini asked Klein to come to the eternal city to work as an assistant on his new film *Nights of Cabiria*. When filming was delayed, Klein took the opportunity to wander the streets and create another landmark book of pictures of city and people, including one or two of his *Vogue* pictures. He later satirised the fashion industry in a pioneering mockumentary, *Who Are You, Polly Magoo?*. He always liked to keep a casual distance from the self-importance of that world. After his shoots for *Vogue* he would, he recalled, go home and his wife would ask: "What is the fashion like for this season?" He would always say: "I have no idea." **Tim Adams**



18



5

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Feedback

Last week, Tom Ireland wrote about "cloud labs", which enable anyone to perform scientific experiments remotely from a web browser. Here's how readers responded online:

I think [cloud labs] only work because people know how to devise and carry out experiments in the first place. Learning from mistakes or just fiddling is an integral part of understanding what you are doing and feeds into what you are aiming for.

Don't get me wrong, automation is great and I really like the irony of employing people from Amazon.

But it doesn't replace learning and understanding and leans toward this silly idea of "have keyboard, conquer the world" (now universe). **jc100**

Lovely stuff. I appreciate what the new computerised technology can do for us, I really love the inventive ways people keep finding for it to work. With each new innovation (not Uber or Lyft, though), I find myself smacking my forehead: "If only I'd thought of that." This sounds like one of those. Love it. **palfreyman**

While there's clearly some value in this, it is obviously not going to be replacing lab-based work, for a lot of reasons. First, this is working effectively because people trained in the lab are using it to devise experiments. Hands-on experience is critical in science in my experience. It is how I learn to get a feel for something. **SporadicallySmiling**

A question: could some trolls remotely set up an experiment to blow up the laboratory? **Northern**



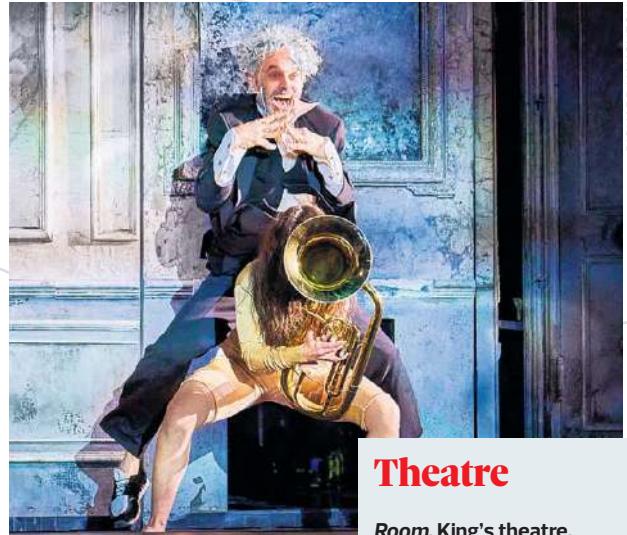
Nina Devos and Simone Dailencourt model for Italian designer Roberto Capucci in Rome's Piazza di Spagna in 1960.
William Klein/
courtesy Howard Greenberg
Gallery

ON MY RADAR

MAGGIE O'FARRELL



The author Maggie O'Farrell was born in Coleraine, Northern Ireland, in 1972 and grew up in Wales and Scotland. She worked as a journalist before turning her hand to writing novels – her first, *After You'd Gone*, won the Betty Trask prize in 2001. Her bestselling eighth novel, *Hamnet*, won several awards including the Women's prize in 2020. Her latest novel, *The Marriage Portrait* (Tinder Press), set in Renaissance Florence, is out now. She lives in Edinburgh with her husband, the novelist William Sutcliffe, and their three children. **Killian Fox**



RICHARD HAUGHTON

Theatre

Room, King's theatre, Edinburgh

The thing I loved most at the Edinburgh festival this year was *Room* by the Swiss artist James Thierrée. It's quite hard to pinpoint but I think it's about the trials of putting together a piece of art. It sounds very self-referential, but it's an astonishing spectacle. Thierrée is a mesmeric mime artist and his cast are incredible dancers and musicians. I kept thinking he reminded me of somebody. When I got back home, I looked him up – it turns out he's the grandson of Charlie Chaplin.

Gig

Tune-Yards at Summerhall, Edinburgh

During the festival I also saw Tune-Yards, touring their 2021 album *Sketchy*. Merrill Garbus is a powerhouse vocalist with an incredible voice. It's just her, a bassist and a drummer, but you think it's a huge band, because she layers her music [with prerecorded sounds]. I've loved their stuff for years, but seeing them live was incredible. And it was wonderful to see the festival back again – it was just a joy.



TV

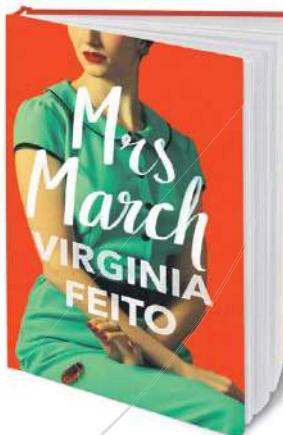
Bad Sisters (Apple TV+)

I've only seen the first two episodes of Sharon Horgan's new show, but it's great so far – very tense and exciting, with a fantastic cast. It's about five sisters, one of whom is married to a controlling, violent man. It starts with the evil husband's funeral and nobody's that upset, and two insurance men are trying to prove that he didn't die of natural causes, so that they don't have to pay out. It's beautifully directed and very slick – and blackly funny too.

Book

Mrs March by Virginia Feito

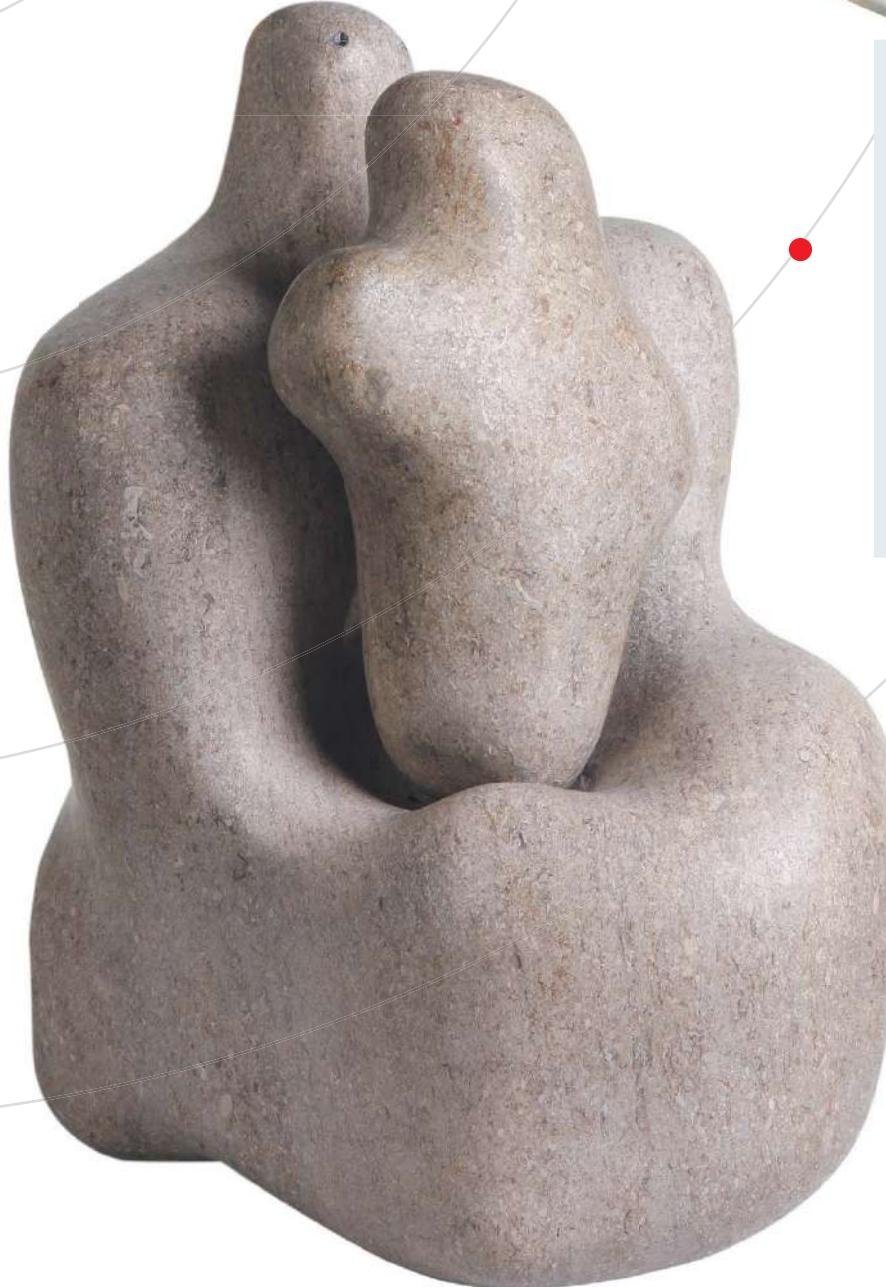
This book is a thriller with a difference. Feito, who grew up in Madrid and Paris, does an incredible job with an unreliable narrator. Mrs March is convinced that her husband has committed a murder, but gradually you realise that her perception of the world is very skewed. It's absolutely brilliant and astonishingly assured for a debut novel. It reminds me a bit of Patricia Highsmith, which is a very big accolade. I picked it up almost by accident (it's got a fabulous cover) and I've been pushing it on loads of people ever since.



Restaurant

Baba, Edinburgh

We took my son to this restaurant in George Street in July, after he had finished all his exams and left school, and we had the most incredible meal. It's Levant-inspired cuisine, so we had really good falafel, hummus and baba ganoush. You order lots of different things for the table and share, with pitta bread and pomegranate and mint. We had delicious rose-flavoured ice cream for dessert. I can't wait to go back.



Visual Art

Barbara Hepworth: Art & Life at Scottish National Gallery of Modern Art, Edinburgh

Barbara Hepworth is one of my favourite artists and it was wonderful to see so many pieces displayed together – all the sculptures and a lot of her drawings, which I'd never seen before in the flesh. There's also a film of Michael Tippett's opera *The Midsummer Marriage* for which she designed the costumes – again, I had no idea. And there's letters, diaries and notes... it's a beautiful show [until 2 October, then at Tate St Ives].

The BBC axeing my show was in very poor taste

**Stewart
Lee**



Despite wearing a supportive EU blue-and-gold hat to the first post-referendum parliament, the Queen's genius was that she remained a mystery, a blank canvas the whole nation could project its hopes and dreams on to. Personally, I loved the Queen. She hung on long enough to accept, definitively, the resignation of Boris Johnson, who lied to her about proroguing parliament and partied under lockdown even though she grieved alone for her late husband, dutifully following the guidance Johnson's Brexit government had laid down. She knew she could not rest until he was gone.

I'm joking of course. But questions remain. One of the last people the Queen was photographed with was Liz Truss who, as an 18-year-old student politician declared she wanted to see the monarchy destroyed. One thing you can say about Liz Truss is that she never changes her mind about anything and always sticks to her beliefs. You don't have to be Columbo to realise Truss had both motive and opportunity. And that, like those cheeses, is diz-gusting!

I'm joking of course. But is it appropriate to joke about anything during this period of national mourning? People have been struggling to decide on the correct way to commemorate, and to grieve for, Her Majesty. For example, while the Queen lay in Westminster Hall unsightly homeless people were dispersed by the police, leaving the pavements clear for 30-hour queues of street-sleeping monarchists. Swings and roundabouts.

I'm joking of course! I completely understand the feelings of those who think it wrong to make jokes like the ones above, or indeed about anything, at the moment, and I only wrote them as theoretical examples of some things that it would be wrong to say. People holding blank pieces of paper are being arrested for less. However, my own BBC Two standup special *Tornado* was pulled, as much comedy has been, at the last moment from last Sunday's TV schedule for reasons that remain opaque. *Tornado* contains only one swear word, and doesn't mention the Queen, or any members of the royal family. And it doesn't mention death either, apart from a comically exaggerated description of the flying shark scene from the sci-fi film *Sharknado*, which is also inoffensive, unless of course any members of the royal family have been killed by flying sharks. Which they may have been. We don't know. They are very private people.

That said, I sympathise with the BBC regarding the transmission of comedy at the moment. The corporation's bad-faith critics in the Conservative party, and the national press that do its bidding, will find a way of making whatever decision the cowed state broadcaster makes the wrong one. Which is why it is even more puzzling that, having pulled my show, the BBC chose to fill the aching void in the hearts of my millions of disappointed fans with an unscheduled screening of *Colette*, the 2018 biopic of the 19th century French writer of the same name, a film arguably far more offensive than the programme it replaced.

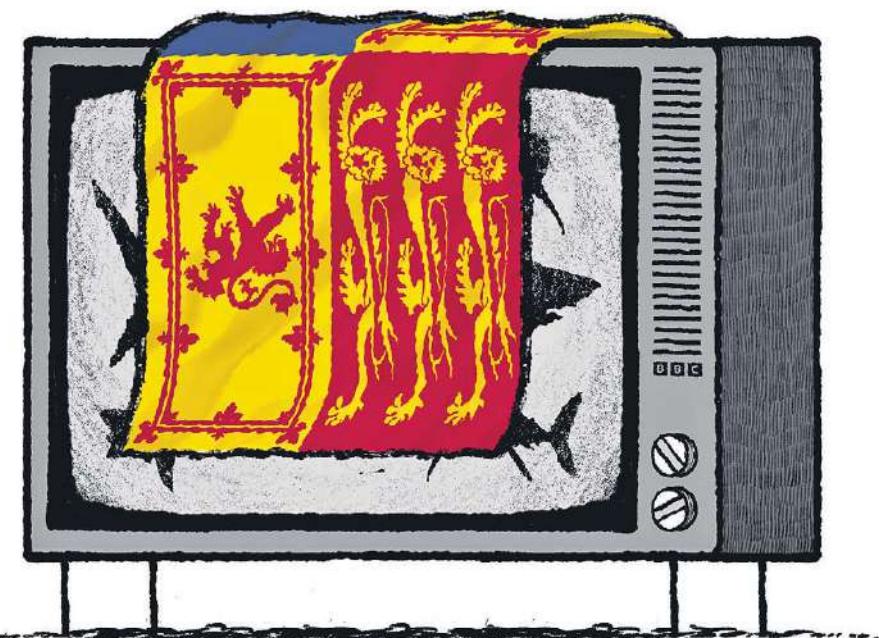
My show featured only one sexual reference, (describing Netflix's Scandi-noir style drama *After Life* as "the televisual equivalent of a nine-hour crying wank"), whereas *Colette* featured seven actual sex scenes, three involving a man and a woman, and four involving two women. It is perhaps insensitive to show lesbians on TV during the current situation, as the Queen's great-great-grandmother Queen Victoria, when invited to pass legislation outlawing them, is rumoured to have said they did not exist. Though reasonable people will have no issues with it, perhaps the presence of some lesbians in a time of national mourning could be construed as a deliberate insult by the Marxist BBC to the memory of Queen Victoria, and thus to the royal family generally.

Watching one of *Colette*'s sex scenes, my mind wandered somewhat, leading to an inevitable involuntary physical reaction. Then I began to worry that, like the Pavlova-eating dogs that all men essentially are, I would come to associate these stirrings with any subsequent period of national mourning, provoking the predictable downward rush of blood when confronted with any image of royal tragedy. I am the BBC's biggest supporter, but nevertheless it is thoughtless to put innocent male viewers of a certain age in this position.

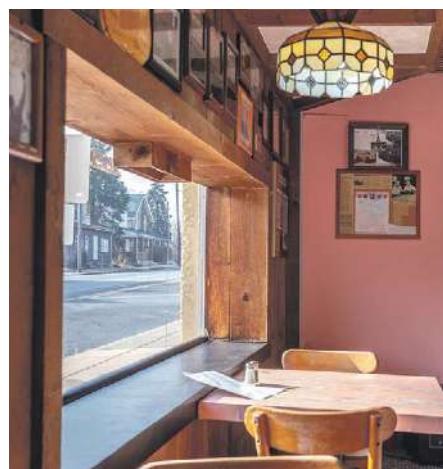
I think for the BBC to pull me off, when all I've done is say wank and describe a shark attack, and to replace me with seven sex scenes, four of which featured lesbians that don't exist, is misjudged. But perhaps that's what the Queen would have wanted. We don't know. She was a very private person.

When assembling the bill for the 1912 Royal Command Performance, to be attended by King George V, the impresario Oswald Stoll seized his chance to steer British comedy away from the radicalism and vulgarity of the music hall, sensing a much larger market for a more sanitised product. Britain's most popular comedian of the day, Marie Lloyd, was noticeably excluded. Lloyd had sung the refrain, "She sits among the cabbages and peas", and when challenged on its meaning had offered to change the line to "She sits among the cabbages and leeks". Perhaps more importantly, Lloyd had also been a huge presence in the 1907 music hall comedians' strike. Music hall died, variety was born, and from then on "variety shows" featured the sort of acts it would be appropriate to stage before royalty. And of course everything went downhill pretty fast. If you can perform your act in front of a king or a queen it probably isn't worth doing. At least ask them to rattle their jewellery, as John Lennon did at the Royal Variety Performance of 1963. The young Queen Elizabeth, it was noted, laughed along like everyone else.

Stewart Lee's Snowflake is currently available on the BBC iPlayer. The delayed *Tornado* will be on BBC Two on Thursday 29 September at 11.15pm, or Sunday 9 October at 10.45pm. I don't know. Dates for the upcoming *Basic Lee* tour are at stewartlee.co.uk/live-dates



If you can perform your act in front of a king or queen, it probably isn't worth doing



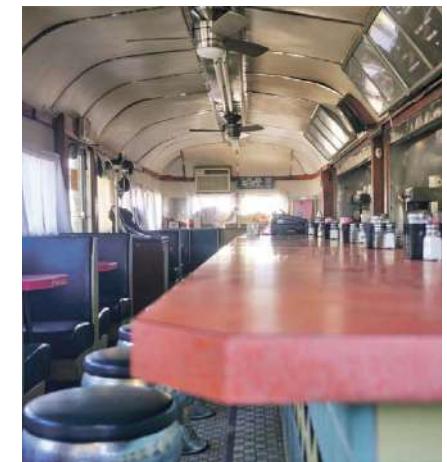
The grid

Atmospheric photographs of empty diners highlight a changing America

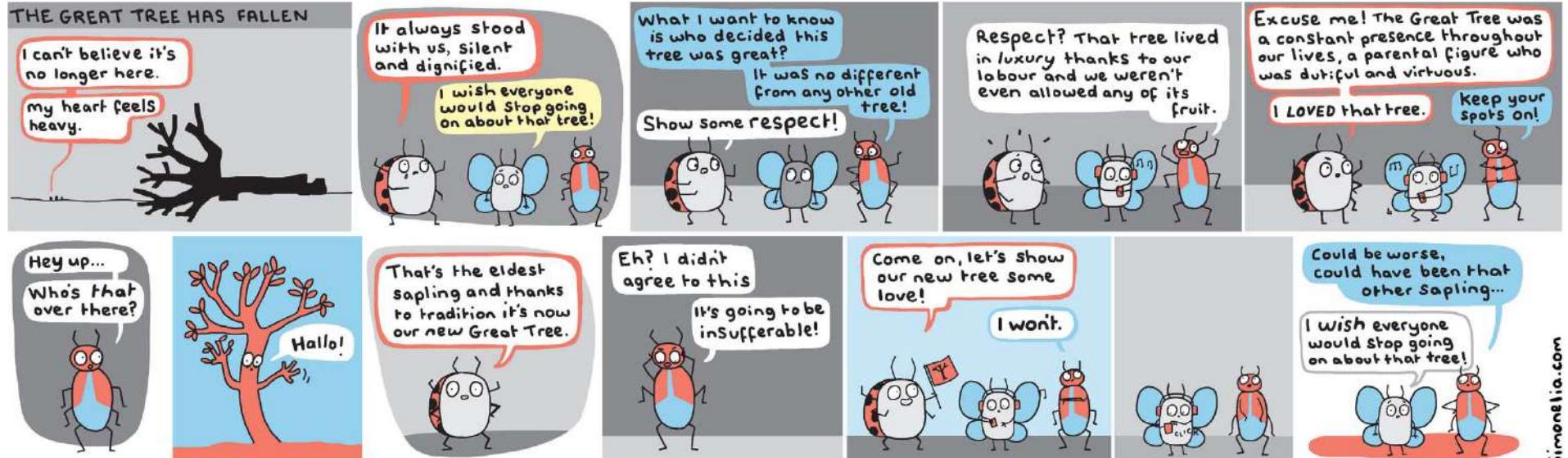
From Edward Hopper to David Lynch to *The Sopranos*, the diner is a much-mythologised fixture of US culture. Canadian photographer Leah Frances, now based in Pennsylvania, was struck by the nostalgia evoked by these places, harking back to an idealised America from the mid-20th century. When many diners were left deserted after the pandemic, she started to photograph the empty booths and counters. "We're no longer gathering in the way we once did," she says. "America is a polarised nation. Highlighting the emptiness at a table, in a quintessentially American space, can serve as a metaphor for the current divisions among the people in this country."

Kathryn Bromwich

Leah Frances: *Lunch Poems (Aliens in Residence)* is published next month in the US



The Simone Lia cartoon



Q AND A

The food-loving actor and author on playing an evil genius, the brilliance of Whitney Houston and why he's not the size of a house

*I'm completely in love with Britain':
Stanley Tucci.
Portrait by Neale Haynes/Contour*

The actor Stanley Tucci was born in Westchester, New York, to parents of Italian descent. His debut film role was in John Huston's *Prizzi's Honor* (1985). He later starred in *The Devil Wears Prada*, *The Lovely Bones*, *Spotlight* and *The Hunger Games* and has directed five films, including the cult comedy *Big Night*. Tucci has also written two cookbooks and a food memoir, *Taste*, and hosted the Emmy-winning culinary travel series *Stanley Tucci: Searching for Italy*. He now stars in new BBC One drama *Inside Man*, written by Steven Moffat.

Were you a fan of Steven Moffat's writing before signing up for *Inside Man*?

Very much. I adored *Sherlock*. Steven has a very dark sense of humour, as do I, so I was excited to read the *Inside Man* scripts. I also love [co-star] David Tennant and had worked with the director, Paul McGuigan. Just to seal the deal, it was filmed 40 minutes from my house. It was a dream job.

Your character, Jefferson Grieff, is an evil genius on death row. How did you go about creating the character?

One of the overriding themes of the piece is that we are all murderers. We could all potentially kill somebody. And I do believe that. If everyone's the same, you can't play him as someone who's different, right? You can't play him as a moustache-twirling villain with strange eccentricities or a funny voice. That, to me, is what makes it interesting. The more normal he is, the creepier it is.



Grieff says that all it takes to commit murder is a bad day and the right victim. Do you agree?

I think so. You can murder in self-defence. If somebody's trying to hurt your kid, you'd kill them without a thought. I'll give you an example. Thirty years ago, I was in Paris with my late wife – which sounds terrible, I didn't kill her, she died of cancer – and in the middle of the night, this guy appeared on our first-floor hotel room windowsill. My wife screamed, I jumped out of bed naked and yelled: "Fuck you!", I don't know why, and tried to push him off by closing the window. I looked down, wanting to see him dead, but there was nobody there. He got away. The reason I tell you this ridiculous story is that my reptilian brain took over and said: "Kill him before he kills you!" So there you are.

Do death row prisoners hold a grim fascination for you, like they do for some?

No, I'm not a true-crime guy. I hate

that stuff, to be honest. I once dated somebody who loved watching all those documentaries about serial killers. I couldn't stand it. I played a serial killer in *The Lovely Bones* and doing the research alone was fucking awful. I could only do an hour per day. What I learned from the FBI guys and images I looked at, you really don't want to know that stuff.

What does your wife [literary agent Felicity Blunt] make of you playing a convicted wife-killer?

She knows that's where I'm headed, so this was just a warm-up! No, she was thrilled because we watched *Sherlock* together. We've become friendly with Steven and his wife, Sue [Vertue, a TV producer]. They live near us and are lovely, lovely people.

Your wife is British and you're based in London. Would you call yourself an anglophile?

I didn't think I was but now I am. I'm completely in love with it here and

Stanley Tucci
Actor, 61

can't imagine living any other place. Even the weather doesn't bother me that much. Britain isn't without its faults, we know that. Many of its main issues have been self-inflicted of late, like Brexit. There's also the very limited upper-crust pool from which British leaders are chosen. But on the whole it's a pretty high-functioning country.

Has distance changed your view of America?

Yes. I never truly felt comfortable living in America. I know that sounds odd because I am American but we lived in Italy for a year when I was a kid and in many ways, I felt more comfortable in Europe. America's very uptight and it's getting uptight. Uptightener! The NHS has its issues but it's way better than the American system, which isn't really a system at all.

Next up, you play record producer Clive Davis in Whitney Houston biopic *I Wanna Dance With Somebody*. Are you a Whitney fan?

Is there anyone in the world who isn't? If so, I don't want to meet them.

Were you surprised by the rave reception for your memoir *Taste*?

Shocked and thrilled. I'd never done anything like that before but I had amazing editors and luckily my wife is a literary agent, so if I got stuck I'd ask her.

You love food and wine. Why aren't you the size of a house?

I have a very fast metabolism and exercise like a fiend. It's the only way. Like for breakfast today, after I'd worked out, I had pasta with beans and chard, which I made the other day, with scrambled egg in it. So delicious.

You were diagnosed with oral cancer in 2018 but had treatment and recovered. Is your sense of taste completely back now?

It's actually even better than it was. My senses of taste and smell are more acute. We went skiing last winter in Courchevel and there was a restaurant about 60 yards away. I said to my wife: "Somebody's cooking with paprika." I could smell it. It's weird but kind of cool. I don't have all my saliva back but that's still improving.

An overriding theme of the piece is that we are all murderers ... and I do believe that

What's it like being a sex symbol at 60?

My wife thinks it's funny and I'm incredibly flattered. I don't get it but I'm glad. Who wouldn't be glad? Hey, it took a long time.

Interview by Michael Hogan

Inside Man starts on 26 September at 9pm on BBC One. *Taste: My Life Through Food* by Stanley Tucci is out now in paperback (Penguin, £9.99). To order a copy for £8.49 go to guardianbookshop.com or call 020-3176 3837

Q: Has a patient ever tried to kiss you when you delivered a baby?

A: Emotions do run high on the labour ward...

*In an intensely personal new memoir, Adam Kay, the doctor turned comedian and author of *This Is Going to Hurt*, writes frankly about his eating disorder and being sexually assaulted. Here he talks to **Kate Kellaway** and takes questions from politicians, broadcasters, NHS workers and readers*

W

hen Adam Kay's *This Is Going to Hurt* was published in 2017 there were several acclaimed books by surgeons doing the rounds – Henry Marsh's *Do No Harm*, Atul Gawande's *Being Mortal*, *When Breath Becomes Air* by Paul Kalanithi. A diary about life as a junior doctor working on an obstetrics ward seemed an unlikely publishing bet. Wasn't the market for medical memoirs already saturated? But *This Is Going to Hurt* possessed what the others lacked: as well as being serious, it was indomitably entertaining and went on to sell more than two-and-a-half million copies, was translated into 37 languages and became a literary sensation. Most recently, it has been made into a major BBC series starring Ben Whishaw and Adam Kay has become the go-to medic of the day, the doctor in the house and on stage and screen.

We meet on a sunny morning in Oxfordshire, near to where he lives, to talk about his extraordinary new memoir, *Undoctoried: The Story of a Medic who Ran Out of Patients* – super-readable, funny and disturbing. If you thought *This Is Going to Hurt* was revealing, the new book makes the first seem discreet bordering on secretive. *This Is Going to Hurt* was gender neutral, did not even make it clear he was gay (it was the television series that took that step). He wrote about the tragicomedy of his professional life, the insanity of 97-hour working weeks and the derisory wages while, in a deeper sense, he gave himself the slip. In *Undoctoried*, the pendulum swings the other way: it is decisively personal. As well as writing about his marriage to a woman (not named) and his husband, James Kay (formerly Farrell), he gives a terrifying account of being raped while on a trip to a medical conference in New Zealand. He also reveals a serious eating disorder with which he struggled when younger.

Comedy is Kay's forte but, as the first memoir related, he hung up his stethoscope after a tragic event: one of his patients lost her baby because of an unforeseen complication with her pregnancy and

had to go into ICU for an emergency hysterectomy – and while it was not his fault, he felt it to be his responsibility and the catastrophic nature of it affected him profoundly. On the strength of talking to him, I'd say it still does.

I knew in advance that Adam Kay might seem shy. In the new book, he writes: "Elton John was wrong about sorry being the hardest word – for me, it was 'hello'." "How are you doing?" he asks hastily, as if wishing to skip the introduction altogether. He is 42 with an intelligent face and toffee-brown eyes with a dogged, anxious expression – he looks like a rather stressed cherub. He is immediately funny but it is not clear to what extent he amuses himself. He wears a T-shirt the colour of raspberry sorbet upon which is flirtatiously written, *Not from Paris, Madame*. He is from Brighton, born into a Polish Jewish family of medics (original name Strykowski) and grew up in London. And although he returned home on a delayed flight from Edinburgh at 3am (he has been trying out material there for a new touring show to be called: *This Is Going to Hurt... More*), he shows no sign of fatigue. An old hand at sleeplessness, he denies himself coffee (explaining he has just given up caffeine). There are plenty of obvious adjectives one might apply to Adam Kay – clever, entertaining, articulate – but, as I listen, the one that keeps resurfacing is vulnerable.

"I'm terrified about the book coming out," he says, before going on to describe how it became his confessional: "I found it easier to be open with the page. I'm a private person. I wrote a lot before I told anyone about it. My husband found out about some very big stuff only because I sent him chapters as I wrote them – and that isn't the normal way to do it but it is better than not doing it." Writing has led to talking: "I've only just begun to exorcise my demons about the shift that saw me leave the medical profession. I

Continued on page 10 >>>



*Adam Kay.
Portrait by
Charlie Clift*



BELOW
Ben Whishaw
and Ambika
Mod in the
BBC drama
*This Is Going
to Hurt*.
BBC/Sister/
AMC

BOTTOM
Adam Kay
at the Stoke
Newington
literary
festival,
London,
2018. Alamy

»»» **Continued from page 8**

write about how it stayed with me and haunted me. It empowered me to speak to professionals."

The "stuff" to which he refers includes the eating disorder that was triggered in his third year at medical school after a one-night stand with a fellow student who referred to him as a "big lad". "I was chubby – still am," he laughs. But he resolved to transform his appearance and developed "abhorrent damaging behaviour". He would chew food without swallowing, then spit it out. People would tell him how well he looked while he was getting lighter (and sicker). His account of this is un-self-pitying – one can only guess at the suffering involved – and one of several subjects a less brave writer might have skipped. "I now have a much more comfortable relationship with food but I'd be lying if I said I don't actively have to try not to fall back into those patterns."

His hope is that his openness might help others to seek help. I ask how much he cares what people think (my hunch is that he minds keenly) and he replies: "It varies." I ask whether he thinks of himself in terms of being a doctor or a writer and he replies: "I don't really know what I am."

The most distressing part of the book is his description of being raped in a sauna in New Zealand. He cut this episode out "about 20 times" before steeling himself to go ahead with it. The clincher, once again, was the hope that including it might help others to seek help. He puts his head briefly in his hands. "I know it will cause me grief in all sorts of ways. I know what social media is like, I know I'm going to have to answer questions about it for ever. But I was writing a book about being honest ... Time will tell if it was the right decision."

When I ask whether there remain any closed doors within his narrative, he talks about how his comic gift serves him: "I still hide behind humour. It's my coping mechanism." At school, he was the class clown: "It was a way of being popular when I wasn't the most friend-forming child." In medicine, it became his "shield – effective but not healthy and not enough to deal with the bad stuff that happens". In "real life", he uses humour as "an excuse not to answer questions. When you were asking me emotional questions earlier, it was taking everything I could not just to think: what's the glib line that will make you laugh and shut it down, move it on?"

Retrospectively, he concedes that he probably married a woman and became a doctor because of conventional expectations. I ask him to describe James, a television producer who was an executive on *This Is Going to Hurt* and who seems to look after Kay better than he looks after himself. "Everyone likes James, people meet him for 20 seconds and it's: 'Oooh, isn't he nice?' I suspect I don't create that immediate response

necessarily. James's superpower is his empathy. He knows when people are sad or struggling. He spots it more quickly in me than I do in myself. Without him, I wouldn't have written this book because I wouldn't have got to the place where I realised I needed to open up."

Towards the end of *Undoctoried*, there is a bid for a new sort of convention, as he and James plan to have children. But at the very last moment, their plan is put on hold. Could the delay be explained by the hope that a third book and a child might conveniently coincide? His startled laugh makes me repent my calculation. And as to that future child: "It might happen – but we're not there now." Moving away from the subject of unborn children, I inquire after his dog and watch him relax. He shows me a photo on his mobile of a hairy, charming, two-year-old Airedale in an armchair: "She's called Pippin and we absolutely love her." Does he find it odd to have become a spokesperson for the NHS? "Where I've ended up is absolutely bizarre. There is a version of my life where I don't do any shouting or supporting of causes or being noisy on social media or harassing politicians. But I've been given a platform and it might help others. Selfishly, it might also assuage some of my guilt at leaving – and about my colleagues who are still working so hard." Would it be accurate to add that he has recreated the pressure of being a doctor in his new life? "There's part of me that has to prove myself. I'm still the seven-year-old who has to do his best at his homework." And one can see how true this is in the industrious attention he brings to every question put to him from celebrities and from readers.



Mark
Gatiss

Questions

Christie Watson
Writer and former nurse
You specialised in obstetrics and gynaecology (or "brats and twats" as you call it). If you could go back would you pick a different specialism?

Yes – I was drawn by the obvious highs of the labour ward, never thinking about the lows that come along with it. I loved the highs and couldn't cope with the lows. Perhaps something more outpatient- or primary care-based. Most of my close relatives are GPs and although general practice has never been harder, my personality would have been better suited to it.

I work cleaning on hospital wards and see doctors who are so young. Should they go later into the profession after doing different jobs? I feel they're unapproachable because being a doctor is all they've done.

NHS cleaner, Essex, name withheld

Firstly, we don't give enough thanks to the cleaning staff of hospitals. Often, patients' only regular contact, as nursing teams and doctors change, is with cleaners. Second, we are sending people into battle very young. I'd be a big fan of a system that allowed people to come from different walks of life. There's an underlying problem that people go into medicine as teenagers. As a teenager, how are you expected, when you choose your A-levels, to know how you're going to cope with this sort of job and whether you're going to be able to do it for 40 years?

Mark Gatiss
Actor, writer and director
It's difficult not to despair but is there anything in the current situation with the NHS that gives you hope?

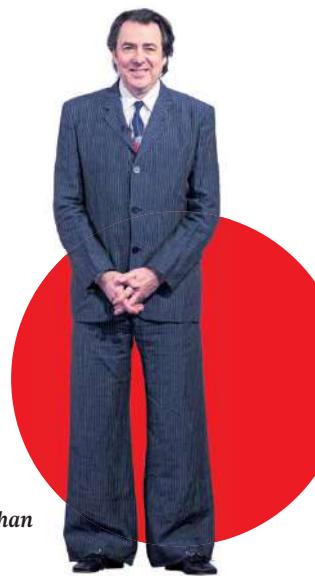


Something that gave me hope through the pandemic – and continues to – is the public love for the NHS. I feel strongly that, were the NHS to come under any major existential threat, people would get to their feet and fight for it. I'm fortunate to get to meet medical students, nursing students and midwifery students, and get enormous hope from their energy. The NHS is in the safest hands – if it gets over the current bump in the road.

I played the man in the wheelchair in *This Is Going to Hurt* – complete with oxygen tank on lap, smoking outside the hospital, and from whom Adam cadges a cigarette after an argument with a colleague. What's your view of patients who shouldn't smoke or drink when they have potentially life-threatening conditions but think "Ahhh fuck it" and do it anyway?

Hamish, London

The main problem for that character's health isn't the long-term implications of the cigarette, it's the short-term implications of an explosion from the oxygen tank! But more broadly, we need to do



Jonathan Ross.

more to prevent people coming into hospital in the first place. We can do a lot better in terms of public health awareness and engagement, getting people to understand what being healthy means. Doctors shouldn't tell patients to do anything, healthcare professionals should be in collaborative discussion with patients so that they are both on the same side. No one likes being told what to do – particularly if it's giving up something they love.

Jonathan Ross Broadcaster and producer

Celebrated people often get asked who they'd like to play them if their story were filmed. You already struck lucky with Ben Whishaw so a) how disappointed are people when they meet you for the first time and you're not him? And b) If Ben had not been available, who else might you have approached?

Ben did the most spectacular job, he's a national treasure. He can dance between comedy and drama and brings huge warmth to a character who is deliberately written as not always behaving the best under the circumstances he is in. If you were casting yourself, why wouldn't you choose someone as handsome as Ben Whishaw? But if it wasn't Ben, I suspect the answer I'm supposed to give is ... Jonathan Ross.

Kit de Waal

Novelist

Your house is ablaze. You can leave with one item. No people or pets allowed.

I was going to say I'd take my dog or husband (I suppose that should be in the other order). Depending on how strong I'm feeling, I'm going to drag out my old grand piano. It's my biggest extravagance – and one of the few things I have in my personal mental health toolkit. When I play the piano, it uses up 100% of my processing power and means I can step out of whatever is going on in the real world.

In *This Is Going To Hurt* you refer to obs & gynae as "brats and twats". Isn't that misogynistic and dismissive?

Name and address withheld

I can see why it might seem that way but, for me, it was part of an age-old tradition of humour in medicine. It was a term I heard on my first day on the ward. The TV show was directed

AFP/GETTY IMAGES



by a woman, Lucy Forbes, produced by Holly Pullinger, and exec produced by Jane Featherstone and Naomi De Pear. We worked carefully on its tone and hope we achieved a portrayal of people acting as they do under extremely high stress. The character of Adam was an HR nightmare but we can see why he acted like that and see the consequences of his bad decisions and inappropriate behaviour

David Lammy Politician, shadow foreign secretary

With the NHS brought to its knees during the Covid pandemic, could we look to other health systems around the world for inspiration?

I've been lucky enough to visit many countries with the book and I've spoken to doctors and managers



David Lammy.

in all of those health services. Not once have I thought there is a fairer system than the NHS. Every other system has two tiers and when there are two tiers, there are always people who fall between the gaps – usually the people with the quietest voices.

I am a former NHS midwife. I gave up practising due to the negative impact on my mental health. What's the most important factor in retaining obs & gynae doctors and midwives?

Belinda Memmott, nurse, Swindon

There is a point at which a workplace becomes impossible to work in. You can do two people's work for a number of weeks covering parental leave, maternity leave, holiday, whatever. But at the moment, the chronic understaffing means there's no end in sight. We need to address this: we need enough staff so people can do their jobs safely and to the best of their ability.

Alan Johnson Writer, former Labour health secretary

The NHS is trying to persuade former clinicians to return to the profession. What would it take to persuade you to swap your pen for a stethoscope?

It took Covid: I offered and it turned out they didn't want a gynaecologist who hadn't worked for a decade. I will doubtless return when I reach my expiry date as an author, as all authors do. I suspect I've done my last shift on a labour ward but I think I potentially have something to give in education or policy within the service.



Stella Creasy.

Stella Creasy Labour MP

If offered, would you accept the position of secretary of state for health in the new prime minister's cabinet?

I couldn't work for a boss I didn't believe had the best interests of the NHS at heart. Nothing I've heard makes me think she does. What is the point of a 2% pay raise for junior doctors when inflation is knocking on 20%? It's all very well banging a pan and putting a rainbow in the window of Downing Street but put your money where your mouth is. If you support NHS staff, it needs more than just words.

Do you feel any guilt about leaving the NHS and finding fame by monetising the experiences that all NHS doctors live through and still experience on a daily basis, despite not working as an NHS

doctor for more than a decade? Doctor, London, name withheld

I have huge guilt about leaving the profession and miss it a lot. I miss the reason doctors ultimately do the job, which is to help people. For me, it's a case of using my powers for good rather than evil, and I've had a huge amount of positivity. People have written to say that until they read the book, they thought they were the first person who had ever cried in the locker room. It has, I hope, brought the mental health of doctors to the forefront.

I just started work in foundation year 1 and didn't realise it would be this brutal. I've been a doctor for about a week-and-a-half and have already worked 120 hours, told someone's family that their relative is going to die soon, verified two deaths and cried on the way home more times than not. I know you eventually left medicine, but does this next bit get any easier? Also, any tips for getting out of medicine?

Junior doctor, Liverpool

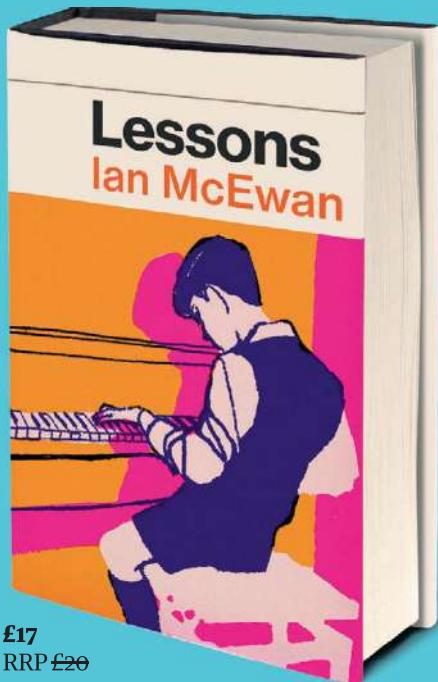
Congratulations on qualifying and I'm sorry you've had such a rough start. Some bits get easier as you get better and slicker at your job. But in my personal experience, breaking bad news to a relative is never not awful, but the thing you can get better at is making sure you've got a way of dealing with it. Speaking to people, whether they're professionals or not. Taking time out if you need it, finding out what works for you. There's evidence that everything from religion to yoga to hobbies can help deal with

The biggest books out this autumn

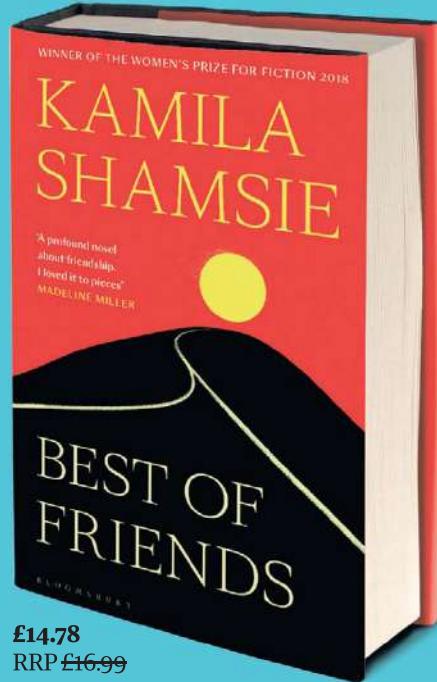
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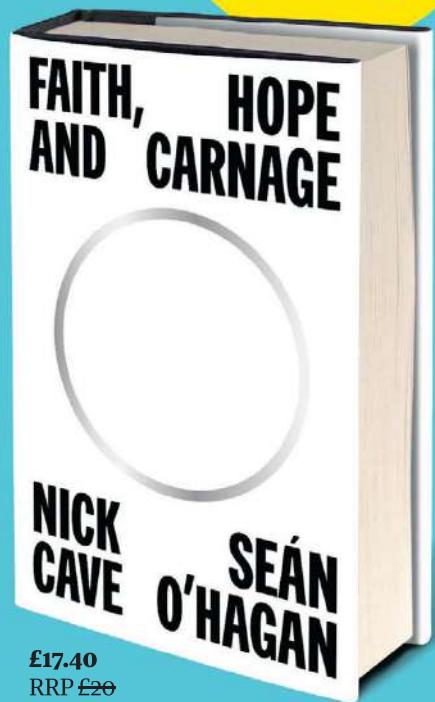
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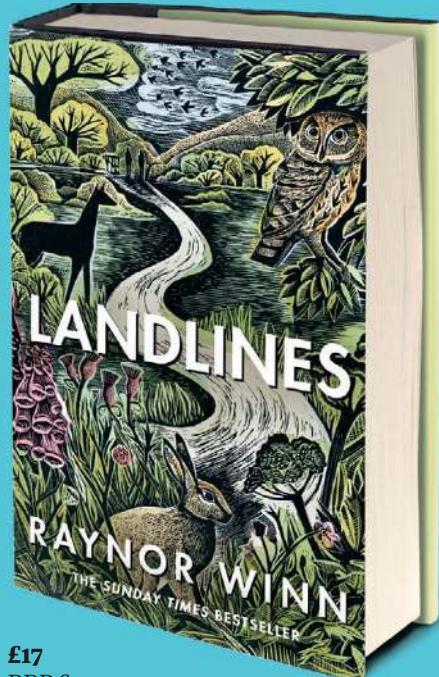
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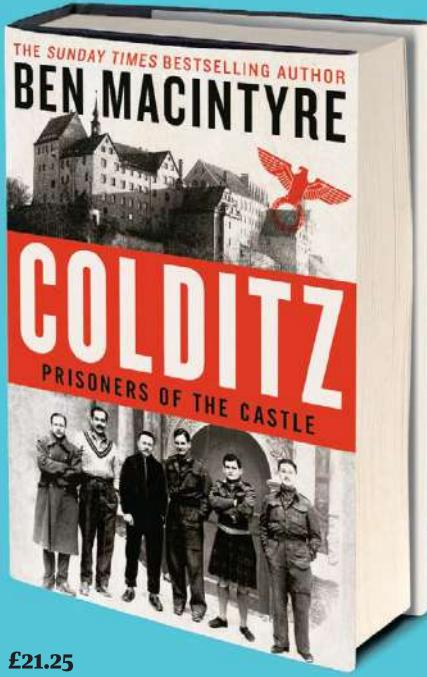
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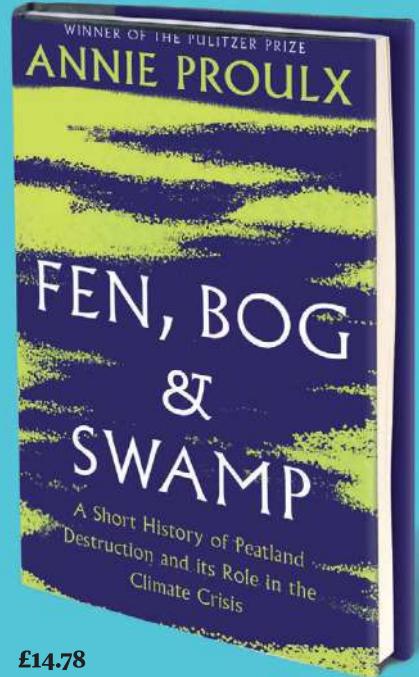
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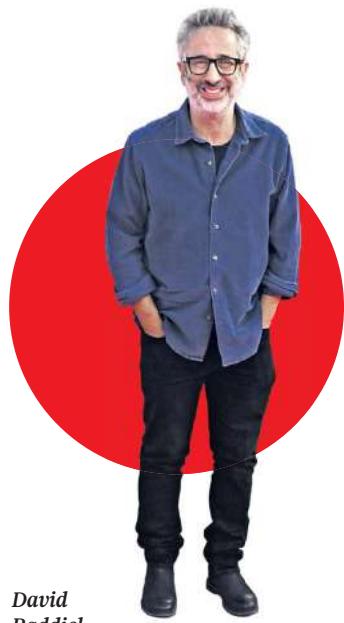


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David Baddiel.

➡ Continued from page 11

tough stuff. But the main thing is not going through it alone. You're lucky to be in the early days, where your life can branch off into different types of medicine from public health, to sports medicine, to aeronautic medicine, to something more academic in a lab. Think about what brought you into medicine in the first place and see if there is something that could see you through. And don't be ashamed, it's not a cult, you are allowed to leave if it's not right.

David Baddiel
Comedian and author
How much of a doctor are you still? If I had a heart attack could you save me?

I'm a doctor if I want an upgrade on a flight (it never works). And I'm very much a doctor in the way I fail to get physical and mental help although I'd like to think I'm improving on that. I'd try to save you – I keep up to date with basic life support – because absolutely everyone should. And because, if you're a doctor or former doctor, you're a magnet for medical emergencies.

Despite being in the same profession, I was traumatised by your description of a young man whose penis was degloved after he slid down a lamp-post. Did you go too far? How do you manage to draw the line between comedy and tragedy in your work?

David, London

Everyone's mileage varies. It was a deeply traumatic situation, writing it as a funny story was my way of coping with it. But I know that a lot of doctors found the TV show a difficult watch because it dredged up complicated memories for them. I suspect that the reaction my material gets from doctors may be different from people watching as non-healthcare professionals.

Would you agree you don't necessarily need four A or A star A-levels to be a good doctor?
Research scientist, name withheld

It is absolutely wrong that medics are recruited on the basis of having top grades. It should be about recruiting the people who would

make the best doctors. The best doctors are the best communicators, people who understand what the job is and what it involves. Medical schools are full yet I wonder if we're finding the right people. Certain schools make it easier for you to get four As or A stars at A-level than others. By insisting on top grades, work experience and extracurricular activities, you get doctors who do not represent the population they'll be looking after.

Rosena Allin-Khan
Doctor and shadow cabinet member for mental health

You excellently highlighted the toll taken on the mental health of staff given the job pressures. What changes would you want to see that will have an impact on improving staff mental health and make them feel safe to report problems?

There is an emphasis on wellbeing in hospitals but when you dig into it, it often just amounts to a Zumba class. A recent report published by the GMC intended to improve support for the mental health of doctors but its recommendations were not taken on board by the government. People have a huge problem with seeking help. There is always the feeling that if you speak to someone, word will get out. There needs to be a culture, in medicine, that is less militaristic where people can talk openly. Juniors should be able to tell their bosses when they're struggling, bosses should actively look out for their juniors. All staff should know where they can turn and trust they can get help that will not compromise their careers (at the moment, you are almost taught that doctors should not struggle).

You have been criticised for misogyny particularly in the descriptions of women's bodies, at the vulnerable time that is pregnancy and childbirth. What are your thoughts on this?
Research scientist, Oxford

This Is Going to Hurt, as much as anything, is an exploration of dark humour as a way of dealing



Rachel Clarke.



DAVID LEVENE / THE GUARDIAN

with situations. Everyone is welcome to their opinions, and I'm aware of articles on this, but the overwhelming feedback I've had, from men and women, has been positive about the book and the TV show. I have the upmost respect for women and their bodies and their care. There needs to be a lot more done to make sure women get equal care in the NHS and around the world.

What's the worst food you can eat?
William Grimmer, aged 10, Norwich

Mushrooms. (A running theme in my books for children is my relationship with mushrooms.)

Rachel Clarke
British palliative care doctor and writer
You're made health secretary tomorrow. Truss won't give you any more money. What's the very first thing you will do?

Resign. I couldn't do the job working with people who weren't prepared to support it effectively. It's not a job that can be done without more money. The NHS is coming up to its 75th birthday, it's our greatest achievement as a nation, the fairest way to deliver healthcare. Over the years, it has not had enough money and is in the toughest corner it's ever been in. We need grownup discussion about its future. If we want, and I really hope we do, the NHS to continue delivering what it was set up for, then it needs adequate resources and staffing, and you can't get either without putting your hand in your pocket.

Has a patient ever tried to kiss you before you delivered a baby or just afterwards?
Zaida Hilder-Frances, student, Brighton

Emotions certainly run high on labour wards ... but no, I must have an un-kissable face.

Ambika Mod
Actor, comedian and writer
How can we better support struggling NHS staff and prevent real-life cases of suicide like Shruti's [Mod played in the TV version of *This Is Going to Hurt*]?

The rates of suicide among doctors and healthcare professionals are way above the population average. One doctor takes their life every three weeks, two healthcare professionals take their lives every single week. Somewhere at the heart of it, there is astigma and shame, and it just gets brushed under the carpet. The first stage of smashing a taboo is to talk about it. We planted a tree at Ealing hospital in the same spot a tree was planted during the memorial scene for Shruti in *This Is Going to Hurt* – the UK's first memorial to the healthcare professionals who have taken their own lives. It needs to be a headline every time it happens and we just don't hear about it. We need to be open about the pressures and make sure support is readily accessible for people who need it. There is a multi-layered lasagne of issues that cause people within healthcare to take their own lives, from the way complaints are dealt with to the profoundly unhelpful culture of just-getting-on-with-it.

What did you do when you were nine years old?
Sibyl McLaren, aged nine, Ayr, Scotland

The main things in my life were my tortoise, Harry, my Lego and my saxophone practice.

Dolly Alderton
Journalist and podcaster
Which do you prefer: people asking you for medical advice at parties, or people recognising you and asking you about Ben Whishaw?

It's a major roll of the dice asking for medical advice, I've been out of the game a long time. All you would

get are half-remembered semi-facts. And people are always disappointed when they ask about Ben Whishaw because he's such a lovely man I can't offer anything approaching a juicy anecdote.

Are you working on more TV scripts? Or was *This is Going to Hurt* a one off?
Name withheld, Manchester

I wrote *This is Going to Hurt* with a beginning, middle and end. I wanted it to be about the mental health of healthcare staff. I did what I set out to do and made a taboo subject an unmissable conversation. I have no plans for a second series, I'd hate to do one for the sake of it. But I am in the early stages of a new project which will hopefully become something, and, if it does, will be very different but, hopefully, people will watch it.

Undoctor: The Story of a Medic who Ran Out of Patients by Adam Kay is published by Orion, £22. To buy a copy for £19.14 go to guardianbookshop.com or call 020-3176 3837. For details of Adam Kay's UK tour *This Is Going to Hurt... More*, go to gigsandtours.com/tour/adam-kay



Ambika Mod.



DAY AND NIGHTS IN BLACK RIVER FALLS

Inspired by a cult 1970s book, Magnum photographer Alessandra Sanguinetti has created an eerie portrait of rural America

Photographs by Alessandra Sanguinetti

Interview by Killian Fox

The first time Alessandra Sanguinetti visited Black River Falls to take photographs, it felt, she says, "like a weird type of time travel".

The destination she had in mind was the end of the 19th century, when a photographer named Charles Van Schaick was documenting life and death in the small Wisconsin town. Sanguinetti first encountered Van Schaick's images aged nine, at home in Buenos Aires, leafing through a 1973 book called *Wisconsin Death Trip* by Michael Lesy. "It made a huge impression on me," she says. "It made me ask for a camera and start taking pictures."

Lesy's book, a work of historical nonfiction that paired 200 of Van Schaick's images with contemporary newspaper cuttings, has become a cult classic, valued for its evocation of the darker side of the American

dream. The book has an undeniably haunting effect with its images of dead babies, women in mourning and gaunt townsfolk, testifying to the harshness of midwestern rural life.

But even the more conventional portraits had an effect on Sanguinetti. "The first sentence of Lesy's book is: 'The pictures you're about to see are of people who were once actually alive,'" she says. Staring into the eyes of those long dead Wisconsinites made her reflect on mortality, history and the desire to preserve something of ourselves through photography. "I think that's still the impulse behind us all taking selfies," she says. "It's a reaffirmation that we are in this world."

In 2014, after a decade living in the US, Sanguinetti, a Magnum photographer with a lyrical, dreamlike style, best known for her series centred on two cousins *The Adventures of Guille and Belinda*,

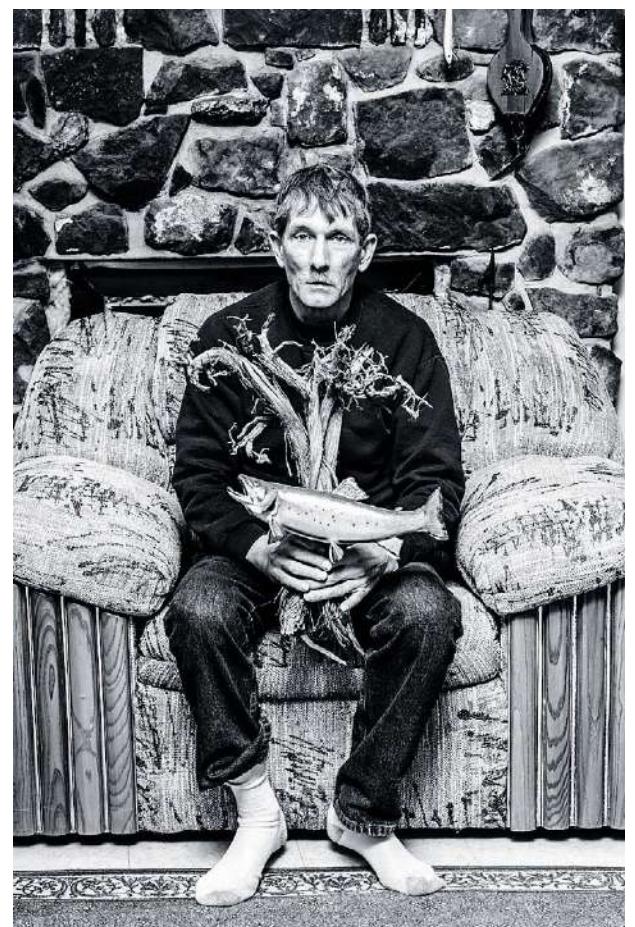
made her first trip to Black River Falls. "I went with all my ideas about it, so it felt a little bit like being inside my nine-year-old mind." That changed over subsequent visits, as she came to understand the town better and struck up friendships with its inhabitants. The ghostly quality of *Wisconsin Death Trip* persists, however, in Sanguinetti's images, which she is now publishing under the title *Some Say Ice*.

At first glance, it is hard to tell when these photographs were taken. Some – of a bison in the snow or cutlery arranged starlike on a dusty table – could be a century old. The timelessness is intentional, says Sanguinetti. It is only on closer inspection that you see the trainers peeking out beneath the white robes of the Sunday choir girls or the satellite dishes on the roof of a clapboard house on to which three girls are throwing shadows.

As a resident of coastal America, living near San Francisco, Sanguinetti was intrigued by the insularity of the rural midwest and the robustness of people's beliefs and values. "I'm a little bit jealous of that," she says, "because I'm constantly questioning everything."

But mood was more important than social commentary. She approached the project, particularly at the outset, like an old-style photographer recording community events – weddings, funerals, school plays. In her portraits, she sought to create "the same kind of ritual that you would have had [in the early days] of photography, like: OK, this is a special moment. This is the one and only portrait this person is ever going to have – the one and only proof that they were ever alive."

Some Say Ice by Alessandra Sanguinetti is published by Mack, £50



‘I am not that nice friendly Chinese lady who writes... Being subversive is important to me’

The acclaimed Chinese American author Yiyun Li, whose life has been shaped by tragedy, talks to Claire Armitstead about finally allowing her work to be translated into her mother tongue and her strange new novel set in rural France

In 2005, a new literary star emerged with a collection of short stories that immediately started to hoover up awards. Yiyun Li was a 33-year-old science graduate of Peking University, a former maths prodigy who had emigrated from China to the US to study immunology and had taken up creative writing in an effort to improve her English. Within two years, she had been listed as one of Granta's 21 best young American novelists, without actually having published a novel, and two of the stories from *A Thousand Years of Good Prayers* had been made into films by the Chinese American director Wayne Wang.

In two novels and a second short story collection published over the next decade she continued to focus on Chinese lives, observed through a long-distance telescope, but then suddenly everything changed. She started to write about herself, she embraced the first person for the first time in her fiction, and she began to range beyond China. “At the beginning,” says Li, from her home in Princeton, New Jersey, where she has a day job as a professor of creative writing, “people thought: ‘Here is a very nice Chinese lady who could write in English’ – but I’m not that kind of nice, friendly lady who can also just write a little. Being subversive is important to me. And part of being subversive is not to follow the narratives that are most convenient.”

Her fifth novel is a case in point: *The Book of Goose* is a deeply strange story of a passionate friendship between two farm girls in rural France shortly after the second world war. Narrator Agnès is a good pupil neglected by her parents, who are distracted by the lingering death of her older brother from the tuberculosis he brought back from a German prisoner of war camp. Fabienne, a goatherd, is a gifted storyteller but unable to write because her mother has died, so she has been taken out of school to keep house for her father

and brothers. Together they start concocting stories of comic-book violence: a young mother who feeds her newborn to the pigs; a madman who has sex with a cow. The stories are picked up by a widowed postmaster who, for reasons that are not entirely honourable, passes them on to a Parisian publisher. Before long, Agnès is feted as a peasant prodigy, while Fabienne sticks stubbornly with her goats.

In lesser hands it might become a cautionary tale about the role played in child abuse by the adult exploitation of childhood fantasy, but Li is too smart and subtle a writer to allow her characters to become ciphers. She deploys tone, syntax and vocabulary to hold her reader firmly within the bounds of a 13-year-old imagination shaped by the blood, shit and repetition of farming life. Agnès thinks of herself as the whetstone to Fabienne’s knife. “Who is harder and sharper in the end?” giggles Li. “It’s shocking, right, because they are so passionate and cannot separate violence from love.”

Li, 49, admits she is only an occasional visitor to France herself, having spent her first 23 years in China and the rest in the US. She ran the novel past the Francophile writer Edmund White, a good friend, with whom she has attended a daily online book group of two since the start of the pandemic. “But I grew up with pigs running around,” she says. “And the good thing about teenage girls is that it doesn’t matter if they’re in France, or England, or China or Japan – they all have that intensity, that purity and that sense that the entire world is made by their close connection to another girl.”

The change that brought Li to this novel was detailed in an autobiographical essay collection, published in 2017, which was deeply shocking for those who had been following her career. *Dear Friend, from My Life I Write to You in Your Life* was obsessively concerned with suicide, of friends and of literary heroes. She described her life growing up on a compound

for workers in the nuclear industry (her father was a nuclear physicist), where she and her sister were bullied by a “despotic and vulnerable” mother; and where she was singled out at school to solve maths equations at the front of the class, while her fellow pupils were punished for their stupidity. She described her escape into books, including her love affair, at the age of 12, with the prose poems of Ivan Turgenev. “I did not know anything about Turgenev other than that he was Russian. There were only his words, about conversing skulls, meditative mountains, friends stabbing each other in the back.”

She also revealed that, by the time she left school, she had made the first of three attempts to kill herself; the other two were during a breakdown she suffered in 2012 – a time when, to the outside world, she appeared to be a successful writer and a happily married mother of two young sons. A few months after the memoir was published, her elder son, Vincent, took his own life at the age of 16.

Her response was to fire out a couple of novels in quick succession. *Where Reason Ends* was about a grieving Chinese American writer conversing with her son who killed himself (“I was almost you once,” she says, “and that’s why I have allowed myself to make up this world to talk with you”). The second, *Must I Go* – partially written, but abandoned, at the time of Vincent’s death – was about an American octogenarian who despises the “memoir class” and is unable to face the question of why her daughter killed herself years earlier, leaving her with the responsibility of bringing up her granddaughter.

It’s early morning in the US when we speak and Li has blocked out any opportunity to have a snoop around her room by sitting herself in front of an avenue of silver birches. It’s a photograph of the Russian woods where Tolstoy used to take his morning walks, she says. It’s tempting to think of this as another example of running away into literature – as she did as



Yiyun Li,
photographed
last week for the
Observer New
Review at home
in Princeton,
New Jersey.



“
There’s less fear now.
I used to think hiding things,
or hiding myself,
was a priority in life

a young girl – except that it’s also through literature that she has found a way to reveal herself. “One lives more feelingly in a borrowed life,” she wrote in an afterword to her memoir.

However distant *The Book of Goose* seems from her own life, it is full of vividly refracted sense-memories. The girls are entranced by the colour and taste of oranges, which were a rarity in wartime. Li links the intensity of this experience to one she had aged nine or 10, when she saw an American student skating along the road near her home with a neon green backpack. “China had just started opening the door to westerners,” she explains. “To see a man zooming past was already like a fairytale. But the most interesting thing was the backpack, because neon green was just not a colour we had in daily life.”

For such a writerly writer, who has talked of hiding herself in fiction, perhaps the biggest breakthrough was into the first person, both in fiction and in deeply personal essays, usually for the *New Yorker*. “You know what Edgar says in King Lear: ‘To be worst,/ The lowest and most dejected thing of fortune,/ Stands still in esperance, lives not in fear’,” she says. “After what happened in my life, I think there’s less fear. I used to think hiding things, or hiding myself, was a priority in life. I believed I could do that in fiction. But once more monumental things happened, those fears became much smaller. I don’t know if I’m less private, but I’m less prone to this running into privacy motion. Does that make sense?”

Until now, Li has always refused to allow her work to be translated into Chinese, not least to prevent her mother from reading it. “My private salvation,” she wrote in her memoir, “... is that I disowned my native language”, though later in the same essay she went on to say that the absoluteness of the abandonment, and her determination to pursue it, “was a sort of suicide”. Just lately she has relented, and her two most recent novels are in the process of being translated.

The Book of Goose is not kind to mothers: one is dead and the other is almost invisible. More tellingly perhaps – and revealed too early on to be a plot spoiler – Fabienne dies in childbirth and Agnès is looking back from a childless marriage. These two perverse, dangerous, glorious girls are their own creation and their own destiny, captured in the high noon of their lives. How does she feel about her mother reading it?

“The funny thing is, you know, even if my mother hasn’t changed, I have changed. My life has changed,” she says. “I wouldn’t say I don’t care about family opinions but maybe I have gained some immunity.”

The Book of Goose is published by Fourth Estate (£16.99). To order a copy for £14.78 go to guardianbookshop.com or call 020-3176 3837

DISPATCHES FROM A COUNTRY UNDER SIEGE



Andrey Kurkov (left), Ukrainian novelist and reporter on the early days of the war, has thrown himself into touring the world to make the case for his nation. Here, he talks borscht and politics with Rachel Cooke, while, overleaf, we print extracts from his vivid diaries

In his new book, a version of the diary he has been writing since Russia invaded his country last February, the Ukrainian novelist Andrey Kurkov writes, among other things, of soup. It is July, and on the cultural front, where fighting with Russia has also been “very active”, there is at last good news for Ukraine: Unesco has just registered the culture of Ukrainian borscht as part of its heritage. Kurkov, like the rest of his countrymen and women, is thrilled. Apparently, the world disagrees with Maria Zakharova, the spokesperson for the Russian foreign ministry, who has repeatedly tried to defend Russian borscht from the “encroachment of Ukrainian nationalists”.

Kurkov is a good cook, and on the night of 23 February, it was ruby-coloured borscht, made from beetroot and garnished with sour cream and dill, that he was preparing for a group of visiting journalists at his apartment in Kyiv (in Ukraine, there are said to be 300 different ways of making the dish). His guests would never taste the result. At five o’clock the next morning, he was woken by three loud explosions: Russian missiles had hit Ukraine; the war had begun. By 1 March, he and his English wife were living hundreds of miles away in western Ukraine, their lives suddenly and very painfully changed. “I could not imagine that [my] happiness could be destroyed so easily,” he says, of finding himself an internally displaced person (until recently, half of Ukraine’s population were IDPs or refugees). “I thought my happiness was not material, but a state of mind, like the energy arising from eye contact with another person.”

Kurkov’s diaries, extracts from which he has broadcast on the BBC and published around the world, make the early days of the war vivid for the reader. He writes stirringly of the notes people begin leaving in their cars offering lifts to the border; of his sudden

longing for the comforting sweetness of honey; of the cigarettes required to bribe Russian soldiers at checkpoints in the east. Here are the kind of stories you don’t see on the television news: a description of the evacuation of dolphins trained to work with autistic children from Kharkiv to Odesa; of the doll talismans (known as *oberig*, or “protectors”) that Ukrainians hand-knit and transport to the front along with warm socks; of the rise of the TikTok star Tetyana Chubar, a tiny, blond, 23-year-old divorced mother of two, who is the commander of a self-propelled howitzer.

But for him, those first strange and frightening weeks already feel like a different age. So much has happened since. His family – he has three grown-up children – has returned to Kyiv now, the city having opened up “like a beehive” once again, and meanwhile, he is on the road, crisscrossing Europe, taking full advantage of the fact that, at 61, he is permitted to travel (Ukrainian men younger than 60 are not allowed to leave the country, on the grounds they may be required to fight). France, Germany, Norway, Iceland: everyone wants to hear him speak, and he’s happy to oblige. He doesn’t expect to be back in Ukraine for weeks.

Today, though, he is in London, en route to a family wedding in Oxford, and he has somehow made time to come my house for tea. What do the strangers he meets most want to know? I ask, ignoring the fact he has a mouthful of cake. They have two questions usually, he says. First, they need him to explain why Putin became – suddenly, in their eyes – so aggressive. Second, they want to know why the Ukrainians have resisted so fiercely.

And how does he answer? He disagrees slightly with those who talk of Putin’s imperial ambitions. “It’s

Continued on page 20 ➤



A bombed street in Kyiv on 24 February, 2022. AFP/ Getty Images



“

The oligarchs are suffering. They want to get back to Nice and Cannes. They want their yachts

»»» *Continued from page 18*

his hatred for Ukrainian society that lies behind his aggression,” he says. “The Ukrainian mentality is the opposite to the Russian mentality. In Russia, the Soviet idea of collective responsibility is still there – people are loyal to the government and they live in expectation of things like nepotism – whereas in Ukraine, people are individualists. They have opinions they want to defend. There are over 400 political parties registered at the ministry of justice in Ukraine.” He laughs. “Basically, Russians are monarchists, and Ukrainians are anarchists.” And this is why they’re fighting so hard. If the war has strengthened Ukrainians’ sense of nationhood, they are also motivated by the fear “of living in the Soviet Union again ... Russia is an authoritarian state, and people in Ukraine are used to freedom, to being able to protest if they’re unhappy.”

Kurkov is best known for his 1996 novel *Death and the Penguin*, a book that has been translated into more than 30 languages. When the war began, he was hard at work on a new novel, but he hasn’t touched it since. At first, he was too distracted, and he missed his library, left behind in Kyiv. Then he started writing his diary, the phone began ringing, and he found himself too busy being a voice for Ukraine out in the world: “It’s a big responsibility. I wish there were more like me.” But there are also, he knows, things he can say that might sound hollow if they came from a non-Ukrainian. Take culture. He believes that it is never more important than in a time of war, offering as evidence for this the fact that no sooner had the conflict started than Kyiv’s metro platforms were being used as free cinemas. “People cannot live without it,” he says. “It gives meaning to a person’s life. It explains to a person who he or she is, and where he or she belongs.”

However, this territory is complicated, too. Like millions of Ukrainians, Kurkov, who was born near Leningrad, is a native Russian speaker, and part of the fascination of his book lies in its accounts of the struggle for identity within the country, something the war has made more vexed. Ukraine has, for instance, demanded that Russian culture be boycotted. But while many younger Ukrainians are enthusiastic about this idea, older people are more conservative. The council of the Pyotr Tchaikovsky conservatory in Kyiv, the country’s national music academy, recently met to discuss whether it should be renamed after the Ukrainian composer Mykola Lysenko – and eventually decided against. Meanwhile, an opera-loving friend of Kurkov’s wept at the thought of not being able ever again to hear *Eugene Onegin* at Kyiv opera house.

Does he worry about such divisions? A little, yes.

“I compare it with my perception of German culture as a boy. In 1973, when I was 12, I had to choose a language to learn at school. I stated I would never learn German, because they had killed my grandfather. Until I was in my 30s, that was an enemy culture. It wasn’t justified, but ... Russian speakers make up 40% of Ukraine. The country will stay divided linguistically. But I hope, when the war is over, that it won’t be felt on the streets.”

Even the young, however, are infinitely more patriotic than before. “My daughter is a British citizen. She was working in London when the war started. But in August, she gave up her apartment, and moved back to Kyiv, and she has started speaking Ukrainian to me for the first time in my life.” Not that there is work for her in Ukraine. The economic situation is dire, and he wonders how many of those who’ve left will never return. “It’s difficult to generalise about the mood. But a lot of

refugees are not optimistic. I would say at least half don’t want to go back – either that, or they’ve nowhere to go back to. Those from the Donbas are pessimistic. Even if it is freed, it is destroyed.” Optimism, he says, is limited mostly to the west of the country, where people are both more defiant, and more politically engaged. Is he optimistic? (We’re speaking before Ukraine’s amazing gains in the east – of which, more later.) “I think the war will definitely go on into next summer at least. It depends on the death of Putin, and then on who takes power, because there are at least four different possibilities there.”

What does he mean? Is Putin likely to die? (Rumours abound over the President’s health.) “While he’s alive, the war will not be over. But Russia is not winning, and that should have an impact on his health ...” He casts me a knowing look.

“I’m not in intelligence, but I think there’s fighting going on [behind the scenes] in Russia. These strange suicides are important. They’re not accidental.” (He is referring to, among other incidents, the recent death after a “fall” from a Moscow hospital window of Ravil Maganov, a senior oil executive whose company had criticised the Russian invasion.) The elite generals and the FSB, the successor to the KGB, would, he believes, like Russian aggression to continue. But the oligarchs may have different ideas: “If the oligarchs corrupt all the generals, I think the war can be stopped very quickly. The oligarchs are suffering. They want to get back to Nice and Cannes. They want their yachts.”

What about the part played by Europe? President Zelenskiy’s wife has told us that inflation and rising gas bills are a small price to pay if they mean freedom for Ukraine. “The role of Europe isn’t crucial, but it’s almost crucial,” he says. He notes that France and Germany have not yet delivered the military help they promised (though pressure is now mounting on Olaf Scholz, the German chancellor). “Without Britain and America, we wouldn’t be where we are.” The last time he was in the UK, Ukrainian flags were everywhere; this time, there are far fewer around. “I hope people aren’t going to start displaying Russian flags as they worry about their bills,” he says, with a smile. The west should remember that Russian agents are good at stirring dissent favourable to their country: “Yesterday, 70,000 pro-Russia demonstrators were on the streets in Prague.”

In Ukraine, people have their own daily battles, even those living in relative safety. The paper shortages publishers struggled with at the start of the war have at last eased. But others continue. In his diary, Kurkov records his frustration that no tonic water is to be found anywhere in the country. “The open bottle of gin that stands in the apartment ... has lost all meaning,” he writes. Are things any better on that score? He laughs. The bottle of gin joined him on his road trip, and it is now almost empty. “I asked my friend in Kyiv to find out if they have any tonic yet ... Wait a moment, I’ll message him and check.” He looks at his phone. He shakes his head. “No, no tonic.” And now, having been reminded of his travels, he gets up to go. “Come to Kyiv,” he says, as he leaves. “We love visitors, and I’ll make borscht for you.”

A week goes by, and all the news is suddenly of the miles and miles of territory Ukraine has liberated in the east, and of the Russian army’s hurried departure. So I send him a message, and a couple of hours later – he was finishing off his column for a Norwegian newspaper – he calls me from somewhere in Germany. Even by his standards – Kurkov has a smile that could light Saint Sophia Cathedral – he sounds happy. “I’m very excited,” he says.

Two nights earlier, in France, he had been about to go out to a restaurant when his phone rang. “It was a journalist, asking me if I had heard anything about a *coup d’etat* in Moscow! Obviously, I’m very disappointed that turned out not to be true, but never mind, this is good news. It’s still too early to make predictions, but Ukrainian spirits are high. Everything has changed, and very quickly.” I tell him that in London, people are using the word retreat. “Ah, well,” he says. “But the Russians are proud; they won’t use that word, and so in Ukraine we have invented a new military term for them. This is a *negative advance*.” He laughs heartily, and says goodbye. Time to get back on the road.



EXTRACTS DIARY OF AN INVASION ANDREY KURKOV

6 MARCH 2022

I never thought that so many things could happen in a week, so many terrible things.

On 24 February 2022, the first Russian missiles fell on Kyiv. At five in the morning, my wife and I were awakened by the sound of explosions. It was very hard to believe that the war had begun. That is, it was already clear that it had, but I did not want to believe this. You have to get used psychologically to the idea that war has begun. Because from that moment on, war determines your way of life, your way of thinking, your way of making decisions.

We decided to leave for our house in the village 90km (56 miles) away. I checked Google Maps and saw that the way out from Kyiv to the west, in the direction of our village, was open. We packed, took food from the refrigerator and the freezer, loaded it into the car and hit the road. But by the time we had reached the western exit of the city the traffic stood motionless. Among the cars there were many with number plates from other cities: Dnipro, Zaporizhzhia, Kharkiv and even Donetsk and Luhansk. I realised that these drivers have been on the road for at least two days. You could see it in their pale faces, in their tired eyes, in the way they drove.

CLOCKWISE
FROM ABOVE
February 24, 2022: a woman in Kyiv prays, the day Putin announced the ‘special military operation’ in eastern Ukraine. AFP/Getty Images

On a bus fleeing Kyiv after the invasion. AP

The Kalush Orchestra of Ukraine wins the Eurovision Song Contest, 14 May. Rolf Klatt/Rex/Shutterstock

The bombed bakery in Makariv, 19 April. Getty Images



On the way, my wife called her friend Lena, a music teacher at the Kyiv school of arts and asked if she would like to come with us to the village. Lena could not decide. Then she said yes, she would come with her son. They went out to the road and waited for 20 minutes before we reached our meeting place. They made their way between trucks and buses to reach our car and bundled themselves into the back seat, suitcase and all. Now the car was full.

The journey to the village, which usually takes an hour, took four and a half. We drove around abandoned, wrecked cars, peered at the guns and tanks set up for the defence of Kyiv. We saw a lot of military equipment driving in both directions on the right side of the highway, usually used by cars going to Kyiv. Very few were moving in that direction now.

It was hard on my heart. No one said a word. I turned on the car radio and we listened to the news from the front. The front today is 3,000km long, the length of the border with Russia and Belarus. Kharkiv and Mariupol were being bombed, hundreds of tanks had entered the

territory of Ukraine in several places, including from Crimea. Ballistic missiles flew from the territory of Belarus at Ukrainian cities. The news did not calm us, but it did distract us from the traffic jams.

When we arrived at the village, I turned off the radio and all became quiet. No explosions or gunfire. Birds sang, rejoicing in the coming of spring. We brought things into the house, made tea. I set up my desk for work, opened my laptop and then a friend from Kyiv called me and asked: "Where are you?" I told him. He advised us to go immediately further to the west.

The day before the start of the war, our children, including our daughter who had flown in from London, had gone with their friends to the beautiful city of Lviv in western Ukraine. They wanted to visit the cafes, museums, the medieval streets of the old centre. We decided to join them. The journey of 420km took 22 hours. The traffic jams varied in length, from 10 to 50 miles.

We found our children disoriented and sad. Not far from the house they were renting, I noticed a gun shop. It was still closed, but there was a line of

people in front of it. There were men, young boys and girls in the queue, waiting for opening time.

I realised that I had not called my older brother or my two cousins before leaving Kyiv. I got through to my older brother easily. He said that he was sitting at home, listening to the sounds of explosions. I did not get through to my cousins. I wonder when I will see them all again.

8 MARCH 2022

In the Ukrainian countryside, there is a long tradition of having plenty of bread on the table and of eating it with butter and salt or dipping it in milk.

In our village shop, we would buy our favourite Makariv loaf – a soft, white, brick-shaped loaf. It was baked at the well-known Makariv Bakery in the town of the same name 20km from our village. Occasionally, you can find this bread in Kyiv, but only in small corner shops, not in supermarkets.

I have been thinking about that Makariv bread for several days now – remembering the taste. Only now, while remembering, I sense the taste of blood on my lips, like when I was a child and someone split my lip in a fight.

The fact is Makariv bakery was bombed on Monday by Russian troops. The bakers were at work. I can imagine the fragrant smell that surrounded them the moment before the attack. In an instant, 13 bakery staff were killed and nine were injured. And the bakery is no more – Makariv bread is a thing of the past.

9 MARCH 2022

We're now in an apartment in Transcarpathia, west of the Carpathian Mountains. This morning I went to the key shop again. There are four of us, but we have only one set of keys. We need to make at least two



more sets but there are no key blanks available. It is a new kind of shortage, one common throughout western Ukraine. The towns are full of refugees. They are welcomed into homes, given rooms and apartments, settled in hostels and schools. But most of them need keys.

This apartment was given to us by a retired woman named Larissa I have never met before – a relative of our friends. She went to live with her daughter and did not even take food from the refrigerator. She told us to eat it ourselves. The apartment resembles the apartment of my late parents – it is like a museum of the Soviet era. Two rooms, a small kitchen, toilet and bathroom. There was no heating or hot water at first. The day before Ukraine was attacked, the boiler broke down. At night, the temperature goes to -1C or -2C. We left most of our warm clothes in Kyiv.

In fact, we did not really think much about what to take with us. We thought that we would go to the village, not a great distance from Kyiv, and would return quite soon. I think this is always the case at the start of a war.

24 MARCH 2022

More and more children are travelling on their own towards Poland, Slovakia and Hungary – with small backpacks and notes sewn into jackets, on which are the phone numbers of their parents, the names of the children and the addresses of the people whom the children must reach.

Many families also travel with other people's children, trying to make sure that all the seats in their cars are occupied. Every empty seat in a car going to the west of Ukraine is a life that was not saved.

30 MARCH 2022

When we became refugees, we left all our books in Kyiv. Now, since my first wartime trip into Europe, I have some books again – gifts from my English publisher. I'm wondering when I will be able to take those books home and add them to my library.

Nothing is being published in Ukraine now and I cannot imagine much reading going on among Ukrainians either. I don't read, although I try to. War and books are incompatible. But after the war, books will tell the story of the war. They will fix the memory of it, form opinions and stir emotions.

In Mariupol and other cities of the south and east, bookshops were destroyed along with their books. In other cities they were simply shut

down. When they open again, it will mean that peace has come to Ukraine. When a bookshop opens again in Mariupol, it will mean much more.

4 APRIL 2022

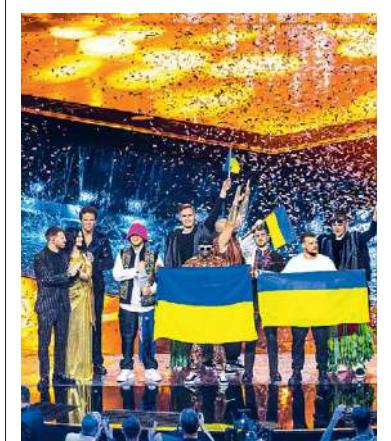
Most writers, intellectuals and artists have now gathered in Lviv, a city that has long been the cultural capital of Ukraine. There, bookstores are open, but customers are few. Instead of books, writers now write news columns, broadcast radio programmes and participate in informational projects. There are those who have stayed in Kyiv and write from there about life during the war. There are also those who have joined the armed forces and there are also those who are no longer – those who were killed at the front.

18 MAY 2022

Once again, for the third time this century, Ukraine has won the Eurovision song contest. Each of the country's victories in this competition has come in the wake of historical upheaval. I want to believe that this year's victory will be the last for many years. I don't usually watch the Eurovision and I missed this one too, but I've listened to the winning song and I like it. Most of all, I like the solidarity of the Europeans who voted for Ukraine.

For several days now, Ukrainian Facebook has been boiling over with the joy resulting from this victory. Ukrainians joke that Putin woke up last Sunday morning and was horrified to hear that Ukraine had won. It took him a while to realise that Ukraine had won the Eurovision, not the war – not yet.

Diary of an Invasion by Andrey Kurkov is published by Mountain Leopard, £16.99. To order a copy for £14.44 go to guardianbookshop.com or call 020-3176 3837



Heart disease: why gender is a matter of life or death

*Studies show that women with cardiac illness are more likely than men to be misdiagnosed, and have worse outcomes for surgery. Why does this inequality exist and what can be done about it, asks heart expert **Sian Harding***

Heart diseases are still chronically misdiagnosed or underdiagnosed in women. With depressing regularity, we see stories of women failed by the health system when they come to hospitals with the symptoms of a heart attack. As a professor of cardiac science with 40 years' experience, for me it has been a frustrating journey to get to the real cause of this problem: a combination of professional, systemic and technical biases. The experiences of individual patients are complex to analyse and interpret, but now we can view these effects on a much bigger scale.

Women are 50% more likely to receive a wrong initial diagnosis; when they are having a heart attack, such mistakes can be fatal. People who are initially misdiagnosed have a 70% higher risk of dying. The latest studies have similarly shown that women have worse outcomes for heart operations such as valve replacements and peripheral revascularisation. As well as being misdiagnosed, women are less likely to be treated quickly, less likely to get the best surgical treatment and less likely to be discharged with the optimum set of drugs. None of this is excusable, but is it understandable?

The first excuse commonly offered is that women don't develop heart disease as much as men and so seeing a woman with a heart attack is "unexpected". It's true that women themselves may not expect to have a heart attack and so may overlook the first symptoms. But I'm unconvinced by the justifications I often hear from clinicians. While it may also be true that the heart disease rate is lower in younger women, it is far from a rare event. Each year more than 30,000 women are admitted to hospital in the UK with a heart attack. For every 10 young men with heart disease, a doctor can expect to see between three and five young women, and the numbers are even closer in the older age brackets. Compare this with meningitis, for example, where a general practitioner may see only one or two cases in their entire career. Taking all heart disease types over an individual's lifespan, about 21% of women die from heart disease – not far off the figure for men, at 24%. For a clinician, seeing a woman with heart disease in casualty cannot be called unexpected by any stretch of the imagination.

A second popular excuse is that women's symptoms are strange and unpredictable. But the reality is that there is a great deal of overlap between the sexes in the symptoms they experience. Feeling sick, sweaty, or lightheaded are symptoms common to both, as is the classic symptom of crushing chest pain, often radiating up the arms and to the jaw. This pain is the most common symptom in men and women, although women are more likely than men to experience it in their back. Shortness of breath and tiredness are again common,

but there is more probability that women will be experiencing breathlessness, fatigue or nausea when they come to A&E. Since there will be a significant number of women coming to the hospital with heart attacks, there should be no excuse for remaining ignorant of this range of symptoms.

Once a heart attack is suspected in a patient, the standards and guidelines for treatment are well defined. Doctors should be recognising heart disease in women and giving them the optimum standard of care. However, this is not happening. Clinicians are less likely to stick to the guidelines when treating women, sending them home with painkillers rather than the armoury of therapeutics we have now. Women are less likely to receive the gold-standard treatment, where the blood vessels are opened using catheters to restore the blood flow. One study of more than 100,000 hospital patients found that men have 20% more of these reperfusion treatments than women and men were nearly twice as likely to survive while in hospital. Even when women do get treated, there is not as much haste in doing so. The time from first contact with a doctor to reaching the catheter laboratory for reperfusion therapy is vital: for every five-minute delay there is a 5% increase in the risk of death. The study also found that women were moved to the catheter laboratory significantly less promptly than men and this contributed to the higher death rate.

However, the study's most shocking statistic was that this only happened if the doctor was male. Why should this be?

The biggest study on physician gender and treatment came from the experience of 1.3 million Florida residents who had been admitted to hospital for a heart attack. Survival rates were two to three times higher for female patients treated by female physicians compared with female patients treated by male physicians. Male physicians who had good prior experience of treating women did improve their success rate – there was a measurable increase in survival with every new female patient they saw. Even more interesting, the number of women clinicians in the team made a big difference to the men they worked with. A higher proportion of female doctors improved both the success of the team in general and the competence of men in the team for treating women. The study concluded that the best way to help female patients was to have a gender-balanced team, rather than waiting for individual male doctors to gain experience at the expense of their early failures.

What is it about female patients that makes the male doctors treat them differently? What behaviours or characteristics trigger this



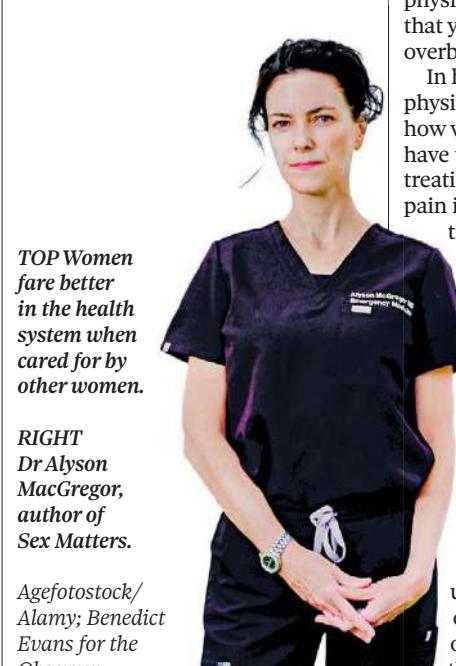
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Survival rates were two to three times higher for female patients treated by female physicians than those treated by male physicians

response in the clinician? This is where the difference between sex and gender plays a part. Each of us, independent of our biological sex, has a range of gendered attributes that are traditionally thought of as male or female and, importantly, that might be valued differently if displayed by a man or a woman. Are you shy, gentle and compassionate or assertive, risk-taking and individualistic? There is a test you may like to try called the Bem sex-role inventory that assesses how "male" or "female" your behaviour is – almost all of us will fall somewhere between the two extremes.

Our home circumstances also affect how we are seen: factors such as being the primary wage earner, having a high income or doing most of the housework. All these add up to how male or female we appear. When gender and biological sex were compared for how they influenced treatment, it was the perceived gender – the strength of the "female" score compared with the "male" – that made the difference in treatment and outcome. For example, "female" patients (men or women) were more than four times as likely to return to the hospital with recurrent symptoms after being discharged. Essentially, behaving in a manner perceived as traditionally female downgrades you in the eyes of a male physician – there is a higher chance that your distress will be seen as overblown, inaccurate or hysterical.

In her book *Sex Matters*, the US physician Alyson McGregor describes how women who are in pain often have trouble convincing the doctor treating them of how serious that pain is. The more they protest and try to convince the physician, the more their behaviour is perceived as hysterical. Women from more demonstrative cultures have a particularly hard time. If they have grown up always encouraged to be very vocal, then this can work against them in casualty. As McGregor says, the best thing you can do as a woman is to bring a man with you to explain.

On a side note, one clue to understanding whether these observations are the result of bias is to observe whether the same is true for other



TOP Women fare better in the health system when cared for by other women.

RIGHT
Dr Alyson McGregor, author of *Sex Matters*.

Agefotostock/
Alamy; Benedict
Evans for the
Observer

disadvantaged groups as well as women. As it happens, the same phenomenon for doctor-patient matching occurs for race, with patients from minorities doing better with a physician of the same race, or in a team with a good proportion of minority doctors. It is not hard to predict the pattern for minority women, who are doubly disadvantaged in terms of healthcare.

If gender-balanced teams are an answer to the problem, why is this not happening in cardiology? Clinical cardiology has traditionally been a predominantly male occupation – sometimes referred to as "boys and toys" because of the many devices that can be implanted in the heart, purportedly attracting male clinicians to the discipline. The UK Athena Swan gender equality scheme for universities was operating in my own institution, and over about 10 years made many adjustments to reduce bias in hiring and promotion practices. By 2020 we had raised the number of female science professors in cardiology to be about equal with the number of males. Female clinical cardiology professor numbers in our associated hospitals, however, remained stubbornly at 10% of the number of males. In the US, more than 50% of medical school students are women but this figure drops to only 4.5% for the practising "interventional" cardiologists (the ones using catheters to treat heart attacks). This difference seems to be crucial in the poor treatment of women who come into hospital with cardiac symptoms.

What can we do while we wait for the world of cardiology to achieve gender parity? A recent study used data science to combine the clinical signs, heart measurements and blood test results from 13,000 people coming into hospital with cardiac symptoms. With the help of artificial intelligence (AI) the researchers produced an algorithm that was significantly better at diagnosing heart attacks in general (achieving almost 84% accuracy in sending patients for further tests, compared with about 50% accuracy for conventional tests) and levelling up the field between men and women. We just have to hope that advances such as this will make some inroads into shocking statistics such as the estimated 8,200 women in England and Wales who died of heart problems between 2002 and 2013 because of misdiagnoses. Hopefully, data science, with its analysis of large numbers of patients, will give us new insights and will show the potential for AI-generated algorithms to provide a solution.

Sian Harding is emeritus professor of cardiac pharmacology at Imperial College London. Her new book, *The Exquisite Machine: The New Science of the Heart*, is published by MIT Press (£25). To order a copy for £21.75, go to guardianbookshop.com or call 020 3176 3837. Delivery charges may apply



Virginia Trimble

The veteran scientist talks to Zoë Corbyn about her new book of essays by fellow female astronomers, her extraordinary career – and being the face of The Twilight Zone

Virginia Trimble, 78, is a professor of physics and astronomy at the University of California, Irvine, whose astronomy career spans more than 50 years. She has studied the structure and evolution of stars, galaxies and the universe and published more than 1,000 works, including research papers in astronomy, astrophysics, the history of science and scientometrics – the field concerned with measuring scientific outputs – as well book reviews and biographies. She has co-edited *The Sky Is for Everyone*, a new collection of 37 autobiographical essays by distinguished female astronomers, including herself. Spanning a range of generations and nationalities, each tells of the barriers they have overcome to change the face of modern astronomy.

What got you into astronomy?
It wasn't a love of stars: I grew up in Los Angeles very nearsighted and never saw the night sky. I really wanted to be an Egyptologist, but the University of California, Los Angeles [UCLA] didn't have an archaeology major. My father looked at the catalogue and saw astronomy. I enrolled in an astronomy-math double degree but that got moved to the school of engineering, which wasn't terribly welcoming to women, so I switched to astronomy.

It seems Caltech was a hotbed of seduction. You became friendly

physics. I started at UCLA in 1961 in the gifted students' programme.

In 1962, you were featured in a *Life* magazine article, *Behind a Lovely Face*, a 180 IQ. Where did that lead?
As a result, I was approached by a publicity agency looking for some way to bring up the ratings of what was going to be the last year of the *Twilight Zone* programmes. In my year being Miss *Twilight Zone*, I toured 10 cities where television ratings were taken, doing newspaper, radio and television interviews. The shtick was that I was reading the scripts for accuracy. Some of my suggestions were taken, for instance that there is a difference between a solar system and a galaxy. It brought in some extra, much-needed pennies.

You started graduate school at the prestigious California Institute of Technology, or Caltech, in 1964 when you were not quite 21. You were awarded your joint master's in physics and astronomy in 1965 and your PhD in astronomy in 1968. Was it hard getting in?

I hadn't quite realised that they admitted women only under exceptional circumstances. My exceptional circumstance was that my fellowship required me to go someplace other than my undergraduate institution and I didn't want to leave home (Caltech and UCLA were the only two places in southern California with astronomy majors). There were 14 women on the entire campus when I arrived, and the two women who arrived ahead of me in astronomy both came with their husbands.

It seems Caltech was a hotbed of seduction. You became friendly

Virginia Trimble: There were 14 women on the entire campus when I arrived.'
Monica Almeida for Quanta Magazine



with the physicist Richard Feynman by modelling for him...

I had quickly noticed in both my undergraduate and graduate classes there were a lot of nice men – students and faculty. The astronomy professor who became my PhD adviser – Guido Münch – and I were lovers for about three years until I left Caltech.

Feynman was learning to draw and he'd seen me walking across campus and decided: "I want that one." He saw Münch coming out of the building I had gone into and went up to him and said: "I'm hunting, perhaps you know the quarry." Münch brought Feynman to my office and introduced us.

Feynman paid me \$5.50 an hour (a lot then) plus all the physics

I could swallow. His studio was in the basement of his house in Altadena and I used to go there Tuesday evenings for a couple of hours. Sometimes I posed nude. Sometimes we cuddled, but innocently. I recall once he suggested we cuddle on the couch, and I said I didn't think we *really* wanted to do that. His wife quite often brought us orange juice and cookies, and I didn't want to be naked on the couch with Feynman when she did.

Wasn't it creepy to be involved with these professors? There was a big power imbalance.

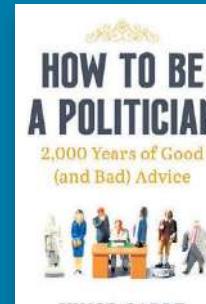
I enjoyed the company of men who liked me. I was never aware of a power imbalance; I could always

just walk away. Of course, it would get us all fired today!

You have published hundreds of research papers, but perhaps your colleagues know you best for your amusing, must-read annual summaries of astrophysics research, which you undertook for 16 years starting in 1991. How deliberate was the humour?
I couldn't help [the jokes]. I am told that if we are on the autism spectrum – and I would say I am slightly Aspergerish – simply describe things the way we see them, it strikes many other people as amusing. But some of the footnotes were designed to be funny. I described distinguished colleagues by pseudonyms such as "the rotund musician" or "the keen amateur".

Politics and society season

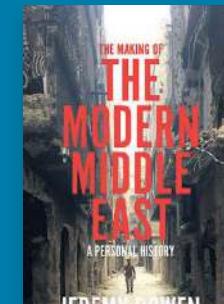
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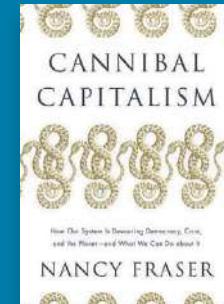
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dentist". I made enemies both by not citing people and by citing them, because quite often I picked out something from their paper which was not what they had primarily intended. It was said that each time [a summary] came out you could see the Princeton astronomers tiptoeing into the library late at night to see if they had been mentioned.

How have things changed for female astronomers?

The first women in astronomy came in through a father, brother or husband, and some almost certainly married in order to do science. Then came being a human computer [which involved doing calculations by hand, and later machine]. These women didn't necessarily fall in love with astronomy but it was an interesting job that a college-educated woman could do that wasn't teaching or nursing. Then in the US, driven by post-Sputnik concerns, graduate programmes in space-related fields grew rapidly. They were so desperate to expand they even hired women faculty! Today roughly 30-40% of astronomy graduate students are female, though that lessens up the hierarchy.

Which female astronomers have been overlooked for a Nobel prize?

Cecilia Payne-Gaposchkin discovered that stars are made of hydrogen and helium. But she wasn't believed until it was confirmed by men. Jocelyn Bell (later Bell Burnell) was a PhD student when she participated in the discovery of pulsars but the resultant share of the Nobel prize was awarded only to her male supervisor. In contrast, the male PhD student who recognised the signal from the first binary pulsar shared the prize with his adviser.

Various female astronomers in the book note some shockingly sexist behaviour and at least one details being sexually harassed in an elevator. You must have experienced some of this in your working life, but you don't seem too riled about men behaving badly... Clearly "men behaving badly" has been a major problem for some of my colleagues, and I don't want to seem to be defending law-breakers. I don't feel that I have ever been sexually harassed. I am friends with some senior male scientists who've been accused of being seriously inappropriate and I just find it hard to believe. I think perhaps some things can feel very different to different women.

What words of advice would you give young women who want an astronomy career?

Nearly everybody says: follow your passion. My view is: find something you're good enough at to earn your living and do it.

The Sky Is for Everyone, edited by Virginia Trimble and David A Weintraub, is published by Princeton University Press (£25). To order a copy for £21.75 go to guardianbookshop.com or call 020 3176 3837. Delivery charges may apply

The networker

John Naughton



Will today's tech giants reach a century? It's all about the quality of the product

A question: what's the average lifespan of an American company? Not any old company, mind, but one big enough to figure in Standard and Poor's index of the 500 largest. The answer is surprising: the seven-year rolling average stands at 19.9 years. Way back in 1965 it was 32 years and the projections are that the downward trend will continue.

Remember that we're talking averages here. The trend doesn't mean that no companies currently extant will get to their first century. Some almost certainly will, as some have in the past: AT&T, for example, is 137 years old; General Electric is 130; Ford is 119; IBM is 111; and General Motors is 106. But most companies wither or are gobbled up long before they qualify for a telegram from the president.

With that thought in mind, let us examine the giant tech corporations that now straddle the globe and overawe our legislators. Apple is 46 years old; Amazon is 28; Microsoft is 47; Google is 24; Meta (née Facebook) just 18.

Which of these, if any, is most likely to make it into three figures? The answer depends on two things: which ones are providing goods or services that the world really needs and which are most vulnerable to shifts in public opinion and political attitudes towards their activities and business models.

Viewed through that lens, Microsoft and Amazon look like sure bets. In the western world at least, every big organisation – public or private – runs on Microsoft software and operating systems. (In the NHS alone, there are probably more than a million PCs and laptops running Windows.) For its part, Amazon has already established itself as part of the logistical infrastructure of western societies. And between them, Amazon and Microsoft cloud-computing services host an increasing number of critical services.

Apple has grown to be the world's most valuable company by making beautiful kit, flogging it at high margins, building a closed hardware-software ecosystem and leveraging that to build an increasingly profitable services business. It's not a racing certainty to reach 100, but worth a punt.

Which leaves us with Google and Facebook. Both have the same business model – to use close surveillance of their users to



Apple Park in Cupertino, California. The gadget empire may endure, but can Meta and Google go the distance?

Anadolu Agency/Gett; Vladyslav Yushynov/Alamy

What I'm reading

John Naughton's recommendations

Antisocial media

What the Truth Social Flop Says About Trump is a lovely *Politico* column by Jack Shafer on Trump's attempt to create his own Twitter.

The words have eyes

What Does GPT-3 "Know" About Me? is an interesting article for *MIT Technology Review* by Melissa Heikkilä on what she discovered when she started asking an AI questions about herself.

Lost connections

The Chaos Machine is a useful review for the *New York Times* by Tamsin Shaw of Max Fisher's new book on how social media has rewired our minds.



facilitate targeted advertising. Of the two, Google looks more secure, because at the core of its business is dominance of something that every internet user needs: a powerful search engine. In a sense, the company has built a prosthetic memory for the planet and although other search engines are available, none has come close to challenging it for dominance. The world would miss Google if it didn't exist.

Is the same true of Meta/Facebook, though? Its business model is basically the same as Google's – facilitating targeted advertising using the kind of close surveillance that the search engine giant initially pioneered. As well as Facebook, Meta owns Instagram and WhatsApp, with a contingent rats' nest of challenges, caused by toxic user-generated content, which it seems unable to manage effectively. In what is being spun as a bold strategic gambit (but looks awfully like an attempt to exit from the resulting stink), the company's boss has bet the corporate ranch on building a "metaverse".

If he thought that with that one bound he would be free, however, he was mistaken. Instagram was originally a playground for the legions of young people fleeing Facebook and for a time worked nicely in that role. But then came

TikTok, a Chinese-owned platform for people to upload short, funky videos, which has proved irresistible to those aforesaid youngsters and is driving Meta executives wild.

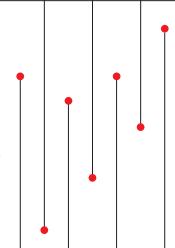
Their first response was to create a copycat product called

Reels to enable Instagram users to create TikTok-type videos. Strangely, it hasn't worked. Or, rather, it *has* worked – but perversely. It turns out that a significant proportion of Instagram Reels actually originated as TikTok videos! If imitation is, as the adage goes, the sincerest form of flattery, TikTok executives are doubtless delighted.

But, as an internal company report that was leaked to the *Wall Street Journal* has revealed, Meta bosses are anything but. It turns out that Instagram users are spending 17.6m hours a day watching Reels, which is less than a tenth of the 197.8m hours TikTok users spend each day on that platform.

It's strange to see a huge company flailing ineffectually like an elephant being tormented by a wasp, but that's what's happening at Meta. In addition, the metaverse project is burning money like it was going out of fashion, which possibly explains why the company is hiring 30% fewer engineers than it had originally intended this year. A survey by the *Hustle* newsletter found that the number of open job listings under augmented reality (AR) shows that Apple now has more vacancies than Meta in that critical field.

Looming over all this, though, is the realisation that if liberal democracies are to survive, they will eventually realise that surveillance capitalism is such a danger to democracy that it will have to be outlawed. If that happens, then the chances of Meta (and possibly also Google) being around in 2122 are, well, vanishingly small. *Sic transit gloria* and all that.



Critics

'A kaleidoscopic montage of music, mime, painting, acting...': *Moonage Daydream*. Alamy



Film of the week

Stardust memories

American director Brett Morgen's maximalist collage of David Bowie's life is a dazzling mashup of elegy, celebration and intimate portrait

**Mark
Kermode**



Moonage Daydream
(135 mins, 15) Directed by
Brett Morgen

In a poetic piece made for the BBC in 1998 about the work of British artist Richard Devereux, David Bowie confronted "a deep and formidable mystery: I'm dying. You're dying. Second by second, all is transient. Does it matter?" Those words circle around *Moonage Daydream*, threading in and out of this unfolding screen elegy. They bookend Brett Morgen's maximalist collage of Bowie's life, work and thoughts – from disposable glam-pop culture to timeless matters of life and death via a kaleidoscopic montage of music,

mime, painting, acting, animation and dance, all filtered through a cosmic wardrobe of ever-changing clothes, hair and teeth.

"He's smashing!" bubbles a 1970s Ziggy fan, one of many who have waited tearfully at a stage door to catch a glimpse of their idol. On stage, Bowie performs All the Young Dudes and Wild Eyed Boy From Freecloud while cameras peer lasciviously up his silk-printed, polo-necked minidress. "Everything is rubbish, and all rubbish is wonderful," says Bowie, another of the endlessly quotable found fragments that are the closest the film comes to narration. A little later, we hear of his "hoch-potch philosophy – I was a Buddhist on Tuesday and I was into Nietzsche by Friday".

There's more than a touch of Julien Temple's pop-culture car-crash aesthetic in the way Morgen, whose credits include the 2002 Robert Evans documentary *The Kid Stays*

in the Picture and 2015's *Cobain: Montage of Heck*, uses fragments of films (*Un Chien Andalou*, *The Wizard of Oz*, 2001: *A Space Odyssey*, *A Clockwork Orange* – all of which Bowie eagerly recycled in his songs and stage shows) to illustrate this multifaceted tale. Scenes from *The Man Who Fell to Earth* are juxtaposed almost indistinguishably with *Cracked Actor*, the documentary that first made Nicolas Roeg think he'd found his starman. Meanwhile, the studied awkwardness of early interviews stands in striking contrast to Bowie's confidence on stage, confirming his claim that he felt most comfortable playing other people. Only later in life does he appear to find peace with himself.

There is some fragmentary childhood backstory, including memories of his half-brother, Terry, who introduced him to Jack Kerouac and John Coltrane before succumbing to schizophrenia. But



Theatre
Gabriel Byrne
in *Walking With Ghosts*,
page 29

And the rest

Xan Brooks



Ticket to Paradise

(104 mins, 12A) Directed by Ol Parker; starring Julia Roberts, George Clooney, Kaitlyn Dever; out on Tuesday

One person's paradise is another's circle of hell, particularly if that person has an aversion to rich American tourists and movies that resemble glossy corporate videos. Such, sadly, is the case with Ol Parker's *Ticket to Paradise*, which sends Julia Roberts and George Clooney to Bali, where it proceeds to pose them beside the swimming pools and flower beds of a luxury island resort. How the rest of us benefit is anyone's guess.

Naturally the film is at pains to conceal its hand, merrily insisting that the protagonists are actually in Bali under duress and would really rather be doing anything other than guzzling cocktails and cavorting with dolphins. That's because Clooney and Roberts play bickering divorcees, ostensibly on a mission to sabotage their daughter's betrothal to a local seaweed farmer. But they're kidding nobody, perhaps not even themselves, since the script makes it clear that these two are secretly still in love and that the upcoming wedding is not the real romance here. The course of true love rarely did run smooth – except in this instance, when it could be travelling on greased rails.

Hold your nose and squint your eyes and you have an inkling of what *Ticket to Paradise* dearly wants to be: an old-school Hollywood screwball in the vein of *The Awful Truth* or *My Favourite Wife*. Maybe Cary Grant and Irene Dunne could have made this fly, although even they may have required more grit, more rigour, and a director less easily seduced by every golden sunset he sees. Clooney and Roberts try their best but they're finally not much more than decoration themselves, the filmic equivalent of plastic figurines on a cake.

Funny Pages

(86 mins, 18) Directed by Owen Kline; starring Daniel Zolghadri, Matthew Maher, Miles Emanuel; in cinemas and on Curzon Home Cinema

The sweet stench of failure hangs like a cloud over Owen (son of Kevin Kline's excellent feature debut; a film so malodorous and barely house-trained that you're half-tempted to prop it outside by the bins. I liked this a lot. *Funny Pages* spins a hilarious tale from the fringes of the underground comics scene, powered by a wonderfully sour performance by Daniel Zolghadri as Robert, a teenage cartoonist who strikes out on his own.



'They're kidding nobody': George Clooney and Julia Roberts, top, in *Ticket to Paradise*; the 'wonderfully sour' Daniel Zolghadri in *Funny Pages*; Siiri Solalinna in 'pitch-black' Finnish horror *Hatching*. AP; Andrejs Strokins

Working as a clerk inside a tatty district attorney's office, Robert is stunned to discover that one of the deadbeat clients is none other than Wallace Schearer (Matthew Maher), the assistant colourist on some of his favourite old editions. In Robert's eyes, Wallace is an unsung hero, a comic-book Picasso who has fallen on hard times. To everyone else he's a walking disaster, the sort of wayward, cantankerous misanthrope who should on no account be invited to the family home for Christmas dinner.

And yet Wallace is merely the principal weirdo in the film's rogues' gallery of losers – each fuelled by uncompromising nerd fury; each bent out of shape by their devotion to pop culture. These dreamers and schemers aren't bad people, exactly. Like Jessica Rabbit, they're just drawn that way.

Hatching

(87 mins, 15) Directed by Hanna Bergholm; starring Siiri Solalinna, Sophia Heikkilä, Jani Volanen

The Scandinavian show home breeds monsters in Hanna Bergholm's pitch-black Jungian fairytale, pungently set in a sunny Finnish suburb of towering pine trees and pristine picture windows. Siiri Solalinna plays Ninja, the henpecked daughter of a ghastly influencer mum, anxiously rehearsing her moves before a gymnastics trial. But Solalinna is also Alli, Ninja's feral alter ego, who sleeps under the bed, emerging at intervals to terrorise the neighbourhood, variously biting down on local pets and rival gymnasts. Alli, of course, is a manifestation of adolescent rage. The film is a bloodstained thesis on the divided self.

So what if the psychological subtext is shoved to the fore and shouted loud? *Hatching* delivers as a straightforward horror as well, in that it's deliciously repulsive behind the antiseptic facade. Bergholm gives us precision-tooled jump scares and creeping, clammy atmospherics; a malevolent mother and an insurrectionist child. Every unhappy family, Tolstoy said, is unhappy in its own way. This one, for example, contains crazed crows and dead dogs.

Hallelujah: Leonard Cohen, a Journey, a Song

(118 mins, 12A) Directed by Dan Geller, Dayna Goldfine; with Leonard Cohen, John Cale, Judy Collins

While it may be a fool's errand to frame Leonard Cohen's life and times through the prism of just one song, directors Dan Geller and Dayna Goldfine make a decent fist of it here. Their film shows how *Hallelujah* – blending gospel music with the charged speech of the synagogue – was worked on for years, then languished unnoticed before it was salvaged by John Cale, Jeff Buckley and the *Shrek* soundtrack. Today it's a staple; it's outlived its creator. And if this thorough, respectful documentary largely leaves its subject's mystery intact, that's probably for the best and what the singer would have wanted. Even Cohen, like the king in the song, was baffled by *Hallelujah*. He didn't want to explain it and decided he probably couldn't if he tried. He said: "If I knew where songs came from, I would go there more often."

In From the Side

(134 mins, 15) Directed by Matt Carter; starring Alexander Lincoln, Alexander King, Will Hearle

In From the Side is a labour-of-love romantic drama from writer-director Matt Carter, funded by Kickstarter and wearing its heart on its sleeve. It's a surging soap opera, spotlighting the clandestine romance of Mark and Warren (Alexander Lincoln and Alexander King), bearded rugby players in the ranks of the South London Stags. Mark and Warren clearly adore one another but they are both compromised, and their relationship plays out via stolen kisses and illicit hook-ups that run parallel to the slow-motion action on the pitch. Sometimes, very rarely, a team of sporting underdogs can compensate for their lack of technique with sheer bloody-minded passion; a bone-headed will to succeed. This one almost makes it, but a boggy script slows it down.

Wendy Ide is away

it's the lives Bowie *created*, rather than the one he inherited, that are Morgen's main focus. Thus we see him scissoring journals in an attempt to apply William Burroughs's cut-up techniques to songwriting, and hear of his desire to strip away the past and discover new ways of recording with Brian Eno on the Berlin trilogy.

While the overall progression of the film is broadly chronological, individual elements are shuffled for thematic effect. The intercutting of Rock'n'Roll Suicide with an account of Bowie's most commercially successful period in the 80s (all marionette boxercise moves and Gloria Hunniford-style blond bouffants) drives home the point that, beneath the hits and sellout tours, this was "the vacuum of my life... I never wanted to be out there pleasing people". More subtly, the keyboard stems from Cygnet Committee provide perfect accompaniment to images of the artworks Bowie once chose to keep private, while the drumbeats of Sound and Vision and the vocals of Absolute Beginners collide in "musical mashups" smartly designed and edited by Morgen, overseen by Tony Visconti.

Is it definitive? Of course not. No two-and-a-quarter hour film could ever hope to contain Bowie's labyrinthine legacy, and despite the exhaustive mining of rich archival material (some familiar, some

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It's the lives Bowie created, rather than the one he inherited, that are Morgen's main focus

revelatory), there are still plenty of roads for future film-makers to follow. What *Moonage Daydream* does manage to do is to share some of the adventurous spirit of its subject – a chameleon who wasn't afraid of falling flat on his face while reaching for the stars. If Bowie's career teaches us anything, it's that no one can laugh at you if you've already laughed at yourself. Certainly his capacity for balancing seriousness with self-deprecation ("No shit, Sherlock!") remained one of Bowie's most endearing traits.

Earlier this year, film director Duncan Jones (*Moon*, *Source Code*, *Mute*) tweeted that, although he had not yet seen this new film about his father's life, "it absolutely has the blessing of our family" because "I know it was made with love". It sounds cheesy to say so, but it is precisely that profound sense of love that shines through *Moonage Daydream*.

Film

Toronto international film festival

For the love of cinema

At a buoyant festival, Spielberg and Mendes offered paeans to the silver screen, Viola Davis dazzled as a gung-ho warrior, and Daniel Craig brought the house down

Wendy Ide



There's no film festival quite like Toronto. Cannes may have the industry clout, Venice the glitter, gondolas and mosquitoes. But Toronto international film festival (Tiff) has the audience. And what an audience! In previous years, I found the sheer force of a Tiff welcome – loudly vocal, disconcertingly friendly, tirelessly enthusiastic – a little overbearing. But having attended the festival "virtually" for the past two years, it's a joy to be back among a crowd that is so uninhibited in its passion, so knowledgeable and curious about cinema.

The Tiff 2022 audience gave veteran director of photography Roger Deakins a rock star's welcome when he briefly appeared on stage to introduce a film; leapt to its feet in a spontaneous standing ovation to honour Steven Spielberg before a frame of his film had even been screened. For this crowd, as one intense, highly caffeinated film student tells me, cinema is not just entertainment, it's EVERYTHING.

Which is why it made sense for Spielberg, not generally a regular on the festival circuit, to launch his latest picture, the lush, semi-autobiographical opus *The Fabelmans*, at Toronto. Set in the post-second world war glow of 1950s Arizona, the film is, to put it simply, a story of finding truth through cinema. Sammy Fabelman, Spielberg's alter ego in the piece, is a film lover from the moment that his mother (a luminous Michelle Williams) tells him: "Movies are just dreams that last for ever." But not all dreams are comfortable. And viewing life through the lens of his little Super 8 camera gives Sammy a fresh perspective on his own family and the secret that threatens to tear it apart. It's a sweeping, enveloping joy of a movie, representing Spielberg at his most open and playful, a conversation between the artist and his art form. The autumn festivals – Venice, Tribeca and Toronto – are generally viewed as the starting blocks for awards season to come. But if the rapturous



Paul Dano, Mateo Zoryon Francis-DeFord and the 'luminous' Michelle Williams in Steven Spielberg's semi-autobiographical *The Fabelmans*. Universal

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Glass Onion is so consistently, relentlessly funny it's almost exhausting

reception for *The Fabelmans* is anything to go by, the race for best picture began and ended with the first gala screening in Toronto.

The flip side of "the transformative power of cinema", a popular theme in this year's coming prestige releases, is Sam Mendes's flickering and inconsistent *Empire of Light*. Set in a once-opulent picture palace on the seafront of an English south coast seaside town, the film weaves together the social and racial unrest of the 1980s backdrop with a story of aching loneliness and human connections. Individual aspects and scenes are undeniably powerful – in the role of

Olivia Colman and co-star Micheal Ward at the Toronto premiere of Sam Mendes's *Empire of Light*.



cinema duty manager Hilary, Olivia Colman is reliably excellent and the impressive Micheal Ward brings a soulful stillness to his performance – and this is certainly one of the more handsome films of the festival. But ultimately there is a mannered, disjointed quality to the picture, which fails to cohere to a satisfying whole.

The awards conversation – and yes, it's a full six months away from the Oscars and yes, it is ridiculous to start speculating, but there you go – will also likely take in Eddie Redmayne's extraordinary, contained performance in *The Good Nurse*. The first English-language film from Danish director Tobias Lindholm (*A War*), it stars Redmayne and Jessica Chastain in a thriller about a nurse who suspects her colleague of the murders of numerous patients. Always a physically expressive actor, here Redmayne zeroes in on tiny gestures, teasing out the chinks that permit a glimpse of something very, very wrong.

Toronto wouldn't be Toronto without a few big, showy event movies. And one of the most enjoyable was Gina Prince-Bythewood's muscular epic *The Woman King*. Starring a phenomenal Viola Davis as the general of an army of female warriors, the film takes a robustly revisionist stance on the kingdom of Dahomey, a powerful

The talk of Toronto

Best films

The Fabelmans, directed by Steven Spielberg; *Brother*, directed by Clement Virgo.

Best good time

Glass Onion: consistently, relentlessly funny.

Best performance

Michelle Williams's effervescent fragility as Mitzi Falbelman; the contained threat of Eddie Redmayne (right) in *The Good Nurse*.

Best scene-stealer

Hong Chau: for the venom she pours into every scene of *The Menu*; for the grounding she provides as a nurse and friend in *The Whale*.

Time's up award

Harry Styles's acting career, pretty much DOA following his performances in *My Policeman* and *Don't Worry Darling*. A boiled egg would have more emotional range.

Best surprise monkey cameo

The Fabelmans' soft furnishing-bothering spider monkey.

Best onscreen chemistry

Lily James and Shazad Latif in *What's Love Got to Do With It*, Shekhar Kapur's adorable Anglo-Asian culture-clash romcom.

Woman of the festival

Sarah Polley for being classy, elegantly structured and thoughtfully measured in its pacing. It screens in competition at the London film festival next month, so consider this an emphatic heads-up.



18th-century African state. It's a thrilling, gung-ho historical action picture of the kind we rarely see any more; I reeled with every furious blow it landed.

Another hotly anticipated title was *Glass Onion*, Rian Johnson's sequel to *Knives Out*, premiering three years almost to the day since the first launched at Toronto.

Daniel Craig reprises his role as ace detective Benoit Blanc, but a whole new cast of characters populates his latest crime scene, notably Kate Hudson, who has never been funnier as PR car crash fashionista Birdie. Johnson loses the *Rashomon*-style structure of the first picture but ramps up the gag rate. It's an absolute blast.

Another very sharp comedy, albeit a considerably darker one, is *The Menu*, from *Succession* director Mark Mylod. The film takes the world of haute cuisine and bastes, sautes and skewers it, all with a bracing side-serving of malice. Ralph Fiennes drips disdain as the autocratic Chef while Anya Taylor-Joy is a feisty pleasure as the one diner who doesn't buy into his elaborate pretensions.

And finally, my discovery of the festival? Clement Virgo's masterful drama *Brother*, which follows two West Indian Canadian siblings over a period of nearly two decades. It's superb: a wide-ranging piece, elegantly structured and thoughtfully measured in its pacing. It screens in competition at the London film festival next month, so consider this an emphatic heads-up.

Theatre

Unhappy fathers' day

Family celebrations go pear-shaped in Dipo Baruwa-Etti's mischievous new play; Richard Eyre's writing debut falls mysteriously flat; and Gabriel Byrne channels his early Dublin years in a beguiling one-man show

Kate Kellaway



The Clinic

Almeida, London N1; until 1 October

The Snail House

Hampstead, London NW3; until 15 October

Who Killed My Father

Young Vic, London SE1; until 24 September

Walking With Ghosts

Apollo, London W1

The Clinic could not be less clinical. In Dipo Baruwa-Etti's tremendously enjoyable new play, the word is applied to a rumbustiously opinionated, middle-class British-Nigerian household. The action begins on the 60th birthday of Segun, the father of the family. Segun is a therapist, entertainingly played with a nimble self-importance by Maynard Eziashi, who churns out lucrative self-help books. His wife, Tiwa, is played by Donna Berlin, who wonderfully mixes complacency with an oppressed air. She is a dispenser of legendarily stimulating tea, a wannabe therapist herself, and about to be supplied with a patient: Wunmi, a young mother who, after her husband's death, feels suicidal and is offered shelter. "We have influence," Tiwa swanks privately. "Between us, we're like a clinic."

It is Ore, Tiwa's daughter and a junior doctor, who has brought Wunmi into her mother's life (she worked at the hospital where Wunmi's husband died, a victim of institutional racism). She is excellently played by Gloria Obianyo with a rebellious grace that cannot conceal her default conformity. Ore is at odds with her policeman brother, Bayo (a lively Simon Manyonda), and his wife, Amina (conflicted Mercy Ojelade), a Labour MP. But it is Wunmi who will prove the wildest card in the pack, an activist scandalised to discover herself among Tory voters. She is played with oscillating power

– bashful and bold – by Toyin Ayedun-Alase.

The characterisation is deep but the plot soon thins; the sudden amour between Segun and Wunmi seems shallow-rooted, the political debate perfunctory, and the fire symbolism (designer Paul Wills's swish kitchen includes flashing light strips) overworked. Yet the play's strengths far exceed its faults. It is satisfying to watch Segun, metaphorically speaking, have his birthday cake and choke on it. And whatever the secret ingredient in Tiwa's energising tea, it has found its way into director Monique Touko's warm, absorbing, not-to-be-missed production.

Another family row is brewing on a father's birthday in Richard Eyre's debut play, **The Snail House**, which he also directs. We're in a collegiate room, a gallery of worthies (faithfully rendered by Tim Hatley). Neil is a senior paediatrician throwing a party to celebrate his recent knighthood (Vincent Franklin gives a splendidly nuanced interpretation as an establishment figure starting to erode). Eva Pope plays his immaculately coiffed wife, Val, and gives a masterclass on smiling on through. Patrick Walshe McBride swaggers into the role of Hugo, their tiresomely debonair son, a political adviser, with aplomb. And Grace Hogg-Robinson is vivid as their bolshie, passionate, 18-year-old daughter, Sarah, who has left home and defied her parents by failing to go to university. Her birthday present to her dad is a poster of Greta Thunberg.

This is an honourable, polished play with a fine grip on the contemporary moment, expertly

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Byrne's default expression is of modest dejection belied only by shining eyes



'Having his cake and choking on it': Maynard Eziashi, centre back, with (l-r) Mercy Ojelade, Gloria Obianyo, Donna Berlin and Simon Manyonda in *The Clinic*.

Photograph by Marc Brenner

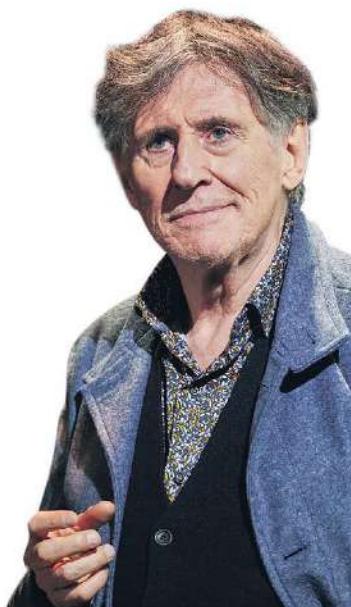


directed (as you'd expect) and with a first-rate cast, so it is not immediately obvious why it should fall flat. You might pounce on the jokes (wet matchbox) or blame the extended preamble that is slow (as befits a snail), during which Wynona, a maddening young Irish waitress (fearless Megan McDonnell), sings Diana Ross numbers, unrolls the tablecloth and bangs on about Ireland until you wish someone would let the dinner and drama be served. The adversarial dialogue is unnatural, partly because it contains too much information that is obviously grafted on, rather than organic. And the scene with Florence, the Nigerian catering manager, a woman Neil wronged in court (played with dignity by Amanda Bright), in particular needs a rewrite. As it stands, it is unbelievably stagey.

Hans Kesting is an actor of outstanding brilliance from the Internationaal Theater Amsterdam company, who stars at the Young Vic in an unusually short Ivo van Hove production, **Who Killed My Father**, based on an autobiographical novel by the French writer Édouard Louis. This is a violently populated one-man show. Kesting (speaking English throughout) plays a middle-aged man from northern France who carries his troubled family within him. Jan Versweyveld's set is a charcoal cell, its walls pockmarked by fists and a television screen usually blank – a prison of sorts.

ABOVE
Hans Kesting
in Ivo van
Hove's 'violently
populated'
one-man show
**Who Killed My
Father**. © Jan
Versweyveld

BELOW
Gabriel Byrne
in **Walking
With Ghosts**.



The man's father was gay but lived in violent denial – a defensive bigot. Unsurprisingly, he could not face his son's homosexuality. The man's mother lived a lie too, determined to keep up appearances and contriving, without a sou, to have a Christmas complete with oysters. A flailing alcoholic brother completed the picture. Kesting proves a master of seamlessly disconcerting transitions as, stooping and burrowing hands under his jumper, he becomes his paunchy, breathless, suffering father.

The transition between memoir and drama is less satisfactory in Van Hove's adaptation – there are stretches that seem too written through, as if they had not fully succeeded in coming away from the page. And the piece goes into an awkwardly different gear when it becomes a protest against French politicians lacking an understanding of poverty (think *gilets jaunes*). But the end is a triumph as Kesting moves towards the open doorway, his cigarette a smoke signal, and lets slip a single word about what France needs.

When Gabriel Byrne returned to Dublin – he is now 72 – he felt an impostor. His solo show **Walking With Ghosts**, based on his 2020 memoir and directed by Lonny Price, is a re-inhabiting of the city of Byrne's birth – A Portrait of the Actor as a Young Man. This is an entertaining, moving, accomplished show. I loved Byrne's impersonation of his working-class Catholic mother in the Shelbourne hotel, marvelling at silver sugar tongs while dragging on a fag; his account of his ineptitude as a trainee plumber, and his childhood reliance on a book of a thousand jokes.

Darker material is skilfully broached too: the tragedy of a mentally ill sister, his struggle with alcohol, the horror of being abused at an English seminary beside a fire of collapsing coals. Byrne's default expression is of modest dejection belied only by shining eyes – he reminds us of how much understated acting can deliver.

Susannah Clapp is away

Homer's odyssey

Laura Cumming



Winslow Homer: Force of Nature

National Gallery, London WC2; until 8 January

MK Čiurlionis: Between Worlds

Dulwich Picture Gallery, London SE21; until 12 March

Life hangs in the balance in the work of the great sea dog of American art, Winslow Homer. Elsewhere, the imaginary landscapes of a Lithuanian visionary

There is a painting in this magnificent survey of the American realist Winslow Homer (1836-1910) that is as frightening as anything you will see in a gallery. It shows a fisherman surging up a turbulent wave in his fragile boat, while an obliterating fog starts to roll in on the horizon.

The boat tips, the catch slithers, the man rows hard against the oncoming menace, head backlit against the fading light. Will he make it back to the distant mother ship before it disappears? There is no way of knowing. The painting takes you right out there, all at sea with the lone figure in his peril. It does not bring you comfortably back.

That Homer saw such a scene himself is beyond doubt. He painted *The Fog Warning* in 1885 at Prouts Neck on the craggy Maine shoreline, where he lived alone in a beach cottage for more than a quarter of a century. The cottage itself hovers like a ghost in thickening fog in one scene viewed from black rocks on the sands. The North Atlantic is wild, wind-torn and mercurial in his art, a terrible field for the local fishermen to harvest, their boats almost sinking between gargantuan waves. But it is also, and always, stupendous.

Homer paints the sea spiralling upwards in volcanic eruptions, or rolling straight at you, throwing up spectres of foam or suddenly becalmed in an ominous silence. He gets its force as superbly as its freezing liquidity. There is a



staggering work titled *Northeaster* in which incoming waves, showing their green translucence against an eerie grey sky, shatter against a jagged promontory in breakers so fierce the instinct in the gallery is to duck.

But Homer is right there on the rock, steadfast against the tide. His true subject from first to last is mankind's struggle for survival. Born in Boston, which had no art school, he was mainly self-taught, learning the rudiments of his craft in a local lithography shop. Like so many future stars from Edward Hopper to Andy Warhol onwards, he started out as a commercial illustrator.

Sent by *Harper's Magazine* to cover the civil war, Homer brought back paintings that could in turn be transformed into prints. The most famous are all in this show, from the Union sharpshooter up a tree, picking off his enemies with a rifle, to the Confederate soldier standing up in starved defiance on his hillock to be shot down, towards the end of the deadly siege of Petersburg

in Virginia. Like the moments they describe, these are epochal images.

But the great icon of civil war art in fact shows the aftermath. Homer painted *The Veteran in a New Field* in 1865, after the surrender of General Robert E Lee. It shows the eponymous veteran with his back to us before a wall of wheat beneath a burning blue sky. His shirt is a thick white flash as he raises a heavy scythe to the harvest, the mown stems scattered all around in what inevitably looks to modern eyes like the origins of a Jackson Pollock.

On the ground, the veteran's old Union jacket lies discarded. A single blood-red dab draws the eye to Homer's signature, inscribed in the same pigment alongside. Swords into ploughshares: that it is the obvious biblical subtext; but the grim reaper is still at work.

Homer used blades, sticks and palette knives. There are areas of paint so wildly disconnected from what they describe as to appear very nearly abstract – a heavy white smudge to ignite a harbour wall,

Kissing the Moon, 1904
by Winslow Homer

© Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts

butter-yellow strokes that resolve into a ship's moonlit sails – and the sheer force of his brush is like a rallying cry.

One of the greatest pictures here shows a woman bearing a basket along a rocky ledge in a gale that billows her apron as dangerously as the sails of the boat on the waves – the woman, like the work, literally a tower of strength. And this is the painter working, now, just as forcefully in fugitive watercolour.

Homer may have disappeared, like a second Emerson, into seclusion in Maine. But there were fishing trips to the Caribbean, which produced on-the-spot watercolours of storm-harried palms and sharks seething in the translucent waters off Nassau. Somehow their content is too familiar (and over-represented, at 18 out of 50 paintings). Homer's power comes at least in part from his utter strangeness.

Two ducks fight for their lives above an expanse of murderous black sea – one struggling against the horizontal wind, the other head

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Incoming waves shatter against a jagged promontory in breakers so fierce the instinct in the gallery is to duck



down into the water as if shot. Homer paints them in astonishing closeup, as if you were right there with them, hanging in the air between life and death.

The dark figures in *The Life Brigade* stand paralysed by the prospect of a roiling ocean that just keeps on coming: should they risk their lives? And in the fantastically dramatic painting that concludes this show, you realise that this was the crux all along. *Kissing the Moon* shows only the heads of three fishermen, their bodies entirely obscured behind a thunderous wave that rises up the painting, so that you realise their boat must be plunging down between two potentially fatal breakers. How will they survive? The picture holds the scene, and their lives, exactly in the balance.

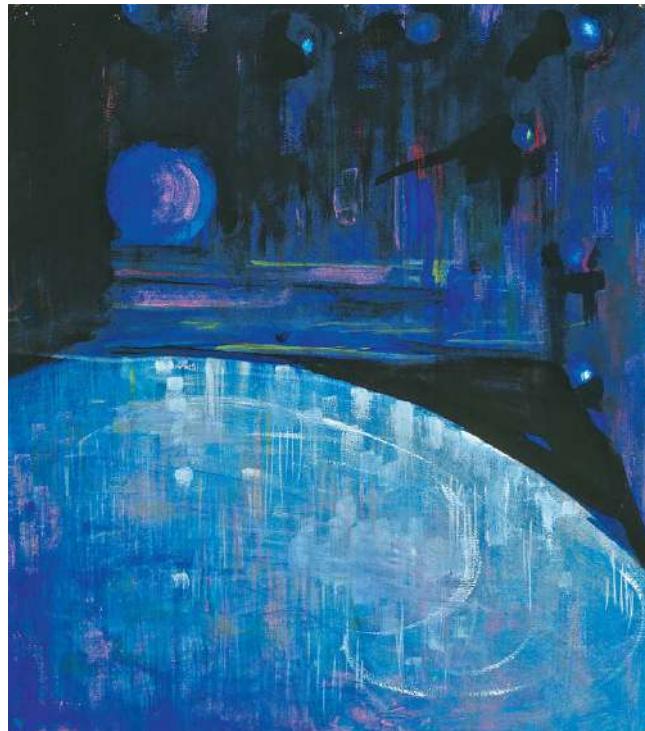
Unless you have been to the museum in Kaunas that takes his name, you are unlikely to have come across the visions of **Mikalojus Konstantinas Ciurlionis**, Lithuanian painter and composer, who died of pneumonia in 1911 at the age of 35. His works are as outlandish as they are delicate. Each is a world within a world, exquisitely painted in tempera, very often on cheap paper or cardboard.

Light flickers in a Lithuanian forest, and the trees turn into shifting figures. Two crowned heads gaze down at a cityscape contained in a glowing crystal orb. A tower of boxes, beautifully painted with angels and archers in scarlet and gold, rises like a pyramid above what turns out to be an imaginary

TOP
The Veteran in a New Field, 1865 by Winslow Homer.

ABOVE
Two ducks in 'astonishing closeup' of two ducks in Right and Left, 1909.

BELOW
'His works are as outlandish as they are delicate': Creation of the World, III, 1905-6.



landscape, once you notice the minuscule smoking towers far down below.

Cities on hills glimmer beneath multiple moons. Moonlight strikes a lake, not once but somehow twice. Spectral dinosaurs join the animals of the ark, lead onwards by figures carrying banners that irresistibly hint at the free Lithuania that Ciurlionis did not live to see. Streams of pale stars girdle these visual poems.

There are undertones of 19th-century symbolism and theosophy throughout, and inevitably people have claimed to see (or hear) music in his art, specifically the lyrical yearning of his piano works. But Ciurlionis at times tend towards an abstraction that precedes even Kandinsky, particularly in the ethereal *Winter* sequence. Here, the fall of snow upon the land is gradually reduced, painting by painting, until it becomes nothing but white light against brown paper. A mesmerising sight in another of Dulwich Picture Gallery's revelatory shows.

Dance



'Heartfelt understanding': Christine Shevchenko and Oleksii Tiutiunnyk in the United Ukrainian Ballet's *Giselle*.

Photograph by Tristram Kenton

A leap into the known

Alexei Ratmansky returns *Giselle* to its 19th-century origins in this moving evening of dance as defiance by the United Ukrainian Ballet

Sarah Crompton



Giselle
Coliseum, London WC2

Albrecht, is engaged to another, as she does in Peter Wright's version; she dies of a broken heart in a scene that is full of poignant stillness and not much running around. At the close, even more strikingly, she does not just vanish back into the grave having saved Albrecht from the Wilis, the vengeful female spirits who seek to kill him, leaving him with the legacy of his betrayal. Instead, Giselle sinks into the earth with a gesture of supreme forgiveness, giving the living a chance of a future unburdened by the mistakes of the past.

Some of the restored mime is heavy-handed and a bit silly. Some of the new – or, rather, old – sequences, such as a fugue for the Wilis after Giselle and Albrecht seek sanctuary by the cross of her tomb, feel laboured. But the entire thing is danced with heartfelt understanding by dancers who have only been working together (under the direction of Igone de Jongh) for three months, and who are performing in costumes borrowed from Birmingham Royal Ballet and – when it comes to the minor characters – look as if they have come from a child's dressing-up box.

There isn't much strength in depth, but the corps de ballet, with their graceful arms and supple backs, are charming as gambolling peasants and as the misty Wilis, moving in delicate unison. At both performances I saw, the guest principals were exceptional. On Tuesday, Christine Shevchenko, from American Ballet Theatre, was a gentle Giselle opposite Oleksii Tiutiunnyk's Albrecht, his entrechats as high as his emotions.

Wednesday brought the treat of Alina Cojocaru, always a wonderful Giselle, returning to the role opposite Alexander Trusov's dashing prince, and filling the stage with such dramatic, suffering intensity that she added an extra level of meaning and feeling to an already charged evening. In the second act she was just sublime, flying across the stage with a freedom and artistry that wordlessly underlined Ratmansky's case for the value of art as an essential ingredient of life itself.

Some of the interpolations alter the effect of the ballet. Here, Giselle doesn't kill herself in despair when she discovers her much-loved fiance,

Architecture

All the right signals

Rowan
Moore



Houlton
Rugby, Warwickshire

On the former site of Rugby's landmark 1920s radio station, the emerging new town of Houlton offers thoughtful planning, nature on the doorstep – and a secondary school with shades of Tate Modern's Turbine Hall

You might have heard of Poundbury, the project by the man who is now King to build a traditionally styled town on the edge of Dorchester in Dorset, where 1,700 homes have been built over 30 years on land belonging to the Duchy of Cornwall, the 52,000-hectare (128,000-acre) estate that has now passed to Prince William. It's widely touted as a solution to housing demand: if you make new development attractive enough, is the theory, local opposition recedes and new residents flock to live there. It inspires imitations: the duchy itself is building along similar lines on the edge of Newquay in Cornwall, and has plans to do so at Faversham in Kent.

You probably won't have heard of Houlton, a town now growing on 473 hectares (1,170 acres) on the edge of Rugby in Warwickshire. Its development has been led not by royalty but by Urban&Civic, a property company owned by the Wellcome Trust, and Aviva investors, and masterplanned by David Lock Associates and JTP. But with more than 1,000 homes built in five years out of an eventual 6,200, it can claim to be more effective than Poundbury at getting a desirable new community through the planning system and then building it. Urban&Civic have 14 such developments under way, Houlton included, all but one within 100 miles of London, on which they have planning permission for a total of 33,000 homes.

If Houlton is little known, its site was once a conspicuous landmark for travellers on the west coast mainline, thanks to the forest of masts of what was the Rugby radio station, rising up to 250 metres high, that stood there from the 1920s until the last of them were



demolished in 2007. This history meant that it was conveniently considered a "brownfield" ex-industrial site, even though it was abundantly green, which made it easier to get planning permission for new homes. These are mostly for private sale at local values – about £350,000 for a three-bedroom house – with 20% of those built so far being designated as affordable.

The guiding principles, say the developers, are to provide what people want – easy access to natural landscape, decent schools, good infrastructure – and make sure they are in place early in the development. There is a Co-op shop, a nursery, a cafe, a community building and a flexible working space already in place, with doctors' surgeries and other facilities to follow.

You can walk around the town through "wildlife corridors", wide and shaggily planted with native species, sometimes winding around the ponds that help to manage the dispersal of rainwater. There are trees and hedgerows, both pre-existing and newly planted. Allotments and a community garden are due to open next month. Normandy Hill, a place patterned by centuries-old ridge and furrow agriculture, has been preserved as a place for the public to wander. Houlton's landscape, designed by Bradley Murphy Design, is not exactly countryside, coming as it does with play spaces and cycle lanes, but it is not a formal civic park either.

The town's other conspicuous feature is its secondary school, formed out of a listed transmitter complex from the old radio station, to designs by van Heyningen and Haward Architects. The old buildings are big and sturdy, with round-arched brickwork on the



Some of the 'better-than-average' pondsides houses of Houlton, above; Rugby's listed transmitter complex, left and below, has been converted into a secondary school for the new town (bottom).
Paul Upward; Firefly Aerial Innovation Ltd

It's not the could-be-anywhere sort of place that new housing tends to create



outside that evokes the English baroque architecture of John Vanbrugh, and muscular steel engineering within. Together they give height and volume and something you won't find in any other new school in Britain – an assembly hall with the spirit of the Turbine Hall at Tate Modern. New blocks, in a modern take on the originals' robust aesthetic, provide classrooms and the sports hall.

Houlton's new housing, built by other companies within the framework created by Urban&Civic, is less striking, being better-than-average versions of the types that housebuilders erect up and down the country – approximations of traditional styles with modern enhancements such as double glazing. More care has been taken than usual with such things as siting, materials and detail – there are more curves and less regimentation, for example, than most housebuilders offer – and I'm assured that most buyers like their houses like this.

Personally I wouldn't want the multiple glazing bars of small-paned windows in the manner of 17th-century cottages getting in the way of the view, given that humankind has since worked out how to make larger sheets of glass, but architectural style is not really the point here. What matters more is that homes are being built in significant numbers, and in ways that give such simple pleasures as the ability to walk your children to school through verdant landscape. Houlton is also distinctive, thanks largely to the civic landmark that is the transmitter station turned school, not the could-be-anywhere sort of place that new housing tends to create.

Typical housebuilders, by contrast, will avoid planting trees whenever possible, as well as such complicating elements as curving layouts and converting historic structures into schools, their objectives being to erect and sell houses as quickly and cheaply as possible, and then jettison responsibility for their upkeep. Houlton is built to a different, more long-term model, where the developers keep an interest in the site; they are prepared to invest more upfront and wait longer for their commercial reward. A £35.5m loan from the government's "housing accelerator" Homes England has been helpful in achieving this.

For years now, headline writers have loved to ask whether one clever idea or another is "a solution to the housing crisis?" The answer is invariably no, it isn't, as the cost and scarcity of homes in Britain constitute too complicated a problem for a single magic bullet. But the approach at Houlton makes as serious a contribution, in both quality and quantity, as any organisation in the private sector has been able to think up.

Classical



A Belfast beauty

**Fiona
Maddocks**



La Traviata
Grand Opera House, Belfast

With chorus members fresh from unexpected royal duties, Northern Ireland Opera's excellent new Verdi production went straight to the heart

As the streets cleared and Belfast returned to normal after the King's visit on Tuesday, some who had sung at the memorial service in St Anne's Cathedral had other pressing duties: a performance of Verdi's *La Traviata* at the city's Grand Opera House, the second night of a new production by Cameron Menzies, conducted by Rebecca Lang, with the Ulster Orchestra in the pit. Northern Ireland Opera had loaned members of its chorus to boost numbers (alongside Belfast's Priory Singers) for the ceremony, the cathedral having sacked its own excellent choir and music director, in a cloisteral blunder worthy of Trollope, just weeks ago.

Luckily this is a region rich in vocal talent. The locally based NI Opera chorus is, post-Covid, new, recruited through open auditions earlier this year yet already able to produce the vital, full-bodied sound needed for Verdi's beloved work. The first opera to be produced in Frank

Matcham's magnificent 1895 theatre since it reopened last year after a £12m restoration, this *Traviata* was deftly cast, impressively sung, perceptively conceived and direct in impact, no mean feat. Lang kept the pace swift but never lost touch with the music's heartbeat pulse. The orchestra was responsive and agile.

Making his role debut as Alfredo, the American tenor Noah Stewart is a stage natural, able to convey every painful gradation of emotion, from sorrow to anger, with minimal gesture, ringing top notes and a lower register glinting with baritone inflections. In her first *Violetta*, Siobhan Stagg has a lightness of voice, sinewy and focused in the coloratura, every note hitting the gleaming centre, without strain or error. This Australian soprano based in Germany may have to act frail and consumptive, but she is resilient and musically indestructible.

The Ukrainian baritone Yury

The 'musically indestructible'
Siobhan Stagg, left,
as *Violetta*, with
Noah Stewart, right,
'a stage natural' as
Alfredo, in *La Traviata*.
Photograph by
Neil Harrison

“
NI Opera's funding is perilous; currently, only one main production a year is feasible

Home listening

**Classical music on CD,
on air and online**



Never try to second-guess the Russian-German pianist **Igor Levit**. Love and death are the twin flames of his new double album. Contrasting with the polychromatic presentation of last year's *On DSCH*, his new *Tristan* (Sony) has monochrome sobriety. The unifying theme is the Tristan legend made famous by Wagner and explored by others, in homage and inspiration. As you might expect, Levit's choices

are daring, one disc largely occupied by Hans Werner Henze's six-movement *Tristan* (1974). This neglected work, full of allusion and tender sensuality, is written for piano, electronic tapes and orchestra, here the Leipzig Gewandhaus conducted by Franz Welser-Möst. Bridging the Henze with Wagner's prelude to *Tristan und Isolde* (arr. Zoltán Kocsis), Levit shines light on the dissonant enigma that is the Adagio from Mahler's 10th symphony, in the transcription by Ronald Stevenson. Liszt's Transcendental Etude No 11, "Harmonies du soir", with its rippling, harp-like left hand

and song-like right-hand chords, bursts into radiance then subsides to a shadowy, tranquil ending, the disc's perfect finale.



As artist-in-residence of the **Tonhalle-Orchester Zürich**, the American composer **John Adams** (b 1947) has worked closely with this orchestra and its conductor **Paavo Järvi**, helping them prepare his music. The result, called simply *John Adams* (Alpha Classics), features four contrasting works:

Slonimsky's *Earbox* (1995), pulsating and vivid, written for the opening of Manchester's Bridgewater Hall; *My Father Knew Charles Ives* (2003), the poignant triptych evoking Adams's New England marching-band childhood; *Tromba Lontana* (1986), a short, noisy fanfare; and *Lollapalooza* (1995), explosive and rhythmic, written as a 40th birthday present for Simon Rattle, first performed by the City of Birmingham Symphony Orchestra. This short compendium is an ideal starting point for any listener wanting to sample this prolific composer's rich orchestral vocabulary.

Or tune in tonight, 10pm UK time, to watch Adams's latest opera, *Antony and Cleopatra*, in a livestream (£23.50) from San Francisco Opera (sfopera.com), where it was premiered earlier this month.

Live from City Halls, Glasgow: **Ryan Wigglesworth** conducts the **BBC Scottish Symphony Orchestra** in a new work by Jonathan Woolgar, plus Ravel's *Daphnis et Chloé* and Messiaen's *Poèmes pour Mi* with soprano Sophie Bevan. Thursday, 7.30pm, Radio 3/BBC Sounds.

Fiona Maddocks

Yurchuk was affecting as Giorgio Germont, stiff, cold, broken, but his voice warm and reverberant. You may recognise the name. He made news earlier this year when he sang his homeland's national anthem at the gates of Downing Street. Ellen Mawhinney, who recently won NI Opera's young opera voice of the year award, brought character to the cameo role of Annina. So too, drawing on the wisdom of a four-decade career, did Graham Danby as the doctor.

Under a traditional guise, the designs had sharp modern detail, with couture gowns by Linda Britten for *Violetta* and *Flora* (Margaret Bridge) and an elegant salon set by Niall McKeever. The circular geometric floor pattern drew the eye in, the limited black, white and red palette cleverly chiming with the theatre's freshly renewed tones of scarlet and gold. Suspended overhead were ominous, Rodinesque sculptures, apocalyptic and winged. Stage movement was sure-footed and detailed. The Spanish choreographer Isabel Baquero directed a strong, flamenco-inspired dance in the second-act ball.

This high-quality staging is the more remarkable when you learn about NI Opera. The Australian Menzies joined as artistic director and CEO in 2020. His imaginative ambitions may help the company in this key phase of development, but funding is perilous. Currently, only one main production a year is feasible. The company's annual grant of £650,000 from the Arts Council of Northern Ireland has been at a standstill since 2013, not helped by the hiatus at Stormont. In addition, Northern Ireland has the lowest arts spending per capita in the UK (£5.31 compared with £10.03 in Wales).

This *Traviata* was sold out completely for its short run, the ovation on Tuesday near deafening. To combine local talent with international stars is a bonus for all. Those visitors are rewarded in return, not always in ways they expected. "Just saw the new King of The United Kingdom, King Charles III. Kinda cool! Wow!" Stewart tweeted, nodding to the historic moment, whichever way you view it.

Theatre

Family Album

Stephen Joseph theatre, Scarborough; until 1 October

Alan Ayckbourn's 87th play makes masterly use of time, space and the audience's imaginations. Set in the living room of a middle-class south London home, it presents the experiences of three generations of women in one family, reflecting through them wider social changes in the world beyond.

The action is set in three distinct time frames: 1952, 1992 and 2022. Characters from each period appear in the same space at the same time, but are not aware of one another. Through this layering, Ayckbourn (who also directs) and his terrific team of actors and creatives make a sort of visual music, as objects, movements and actions echo across time, amplifying the text. The overall effect is sometimes funny, sometimes moving, sometimes both together; always stimulating.

Arriving in the empty house in 1952, full of hope, Margaret (Georgia Burnell, below) has the removal men site her parents' Victorian sofa in front of the window, so she can enjoy the view. "Don't listen to her!" barks her husband, John (Antony Eden), instructing them to reposition it. Margaret's horizons – domestic and metaphorical – close down. Their daughter, Sandra (Frances Marshall), is talented; will John give her the same education as her brother? "Waste of time!" he declares.

While her parents are speaking, we watch the adult, 1992 Sandra stagger drunkenly across the room (as tragic here as earlier she was hilarious, frantically yo-yoing between an offstage children's party and her absent husband's lying phone calls).

Meanwhile, in 2022, Sandra's daughter, Alison (Elizabeth Boag), has inherited the house. She and her wife, Jess (Tanya-Loretta Dee), are preparing to move out. The couple's relationship offers evidence that change is possible, and suggests hope for the future. As Alison leaves the empty house, though, sloughing off her physical legacy, a question hovers: will her psychic legacy be so easily left behind?

Clare Brennan



Artist of the week

Poetry, power and pure pop

The British-Japanese star Rina Sawayama dials down the jarring fusion of her debut on a set of beautifully crafted out-and-out hits

Kitty Empire



Rina Sawayama
Hold the Girl
(*Dirty Hit*)

We live in dizzying times, in which cognitive dissonance seems like a default state. When Rina Sawayama's debut album, *Sawayama*, landed in April 2020, it not only chimed with the mood of the day, it coincided with the intensity of lockdown. *Sawayama* was a head-spinning record that itself turned a fair few heads. Its big emotions and post-ironic sonics called to disrupted lives everywhere. It was often very good. It was also often bad, particularly when it was pointlessly tendentious.

The singer eloquently itemised the pain of her childhood and her vexed relationship with her mother, a Japanese woman raising her daughter alone in Britain in strained circumstances. Sawayama went in hard on racist microaggressions, and she sang about her sexuality (she identifies as pansexual) and finding her chosen family in a set of songs that thumbed their collective nose at genre – nothing wrong there – but also at all subtlety. The album paired scything violins with hokey metal riffs, melodies from Broadway musicals with edgy digitals. Fortunately, Sawayama's big voice and searing intelligence – she is a Cambridge graduate – also threw itself at 90s pop structures, wrapped itself around retro R&B.

But as authentic as Sawayama's internal weather was, too often she ruined perfectly good songs by slapping tokenistic riffs all over them, the aural equivalent of wearing a Slayer T-shirt bought from TK Maxx. The album's best cuts – *Comme des Garçons*, *Bad Friend* – were straight-up tunes that did not sound like Sawayama and her producer had played some contrived



'A really important writer': Rina Sawayama. Photograph by Thurstan Redding

game of lucky dip from the false metal-plus-another-genre bowl.

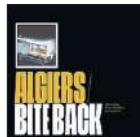
Since then, she has worked with like-minded artists including Charli XCX and a hero, Elton John. But how might Sawayama follow *Sawayama*? Doom-metal *Greatest Showman*? Chamber dubstep? A track called *Frankenstein* seems to bode ill for cogency.

The answer should surprise no one: Sawayama knows where her allegiances truly lie. *Hold the Girl* is an out-and-out pop album. Its

pole stars are Taylor Swift and Lady Gaga, its magnetic north 00s pop/R&B, its side-gig hi-NRG Eurodance.

Gone is the pursuit of fusion for fusion's sake. Sawayama does make some highly eclectic choices, but these work far more coherently. The title track packs in the intro to Madonna's *Like a Prayer* and a disco string flurry over a ticklish two-step beat. All that should not compute but does, landing this album firmly in 00s London, where Sawayama grew up, rebelling hard.

Hot tracks



Algiers

Bite Back (ft. Backwash and Billy Woods)
The Atlanta four-piece's first music since 2020 is an urgent, unsettling invective against police brutality and psyops.



Billy Nomates

Balance Is Gone
One-woman truth factory Billy Nomates returns with an electro-pop blinder about the limits of self-care.



Phoenix

Tonight (ft. Ezra Koenig)
The quirky Vampire Weekend frontman is the perfect duettist for a typically catchy Phoenix yearner.



Hugeness remains Sawayama's ultimate goal. Now she is happy to take route one, with some big-name producers on hand to steer

There's more two-step on *Imagining*, and vocal effects that pitch-shift her already impressive melisma to the Middle East. The elegant pluck of Indian strings introduces *Your Age*. Sawayama remains eclectic, but Frankenstein turns out to be a new wave workout rather than some obnoxious cut-up.

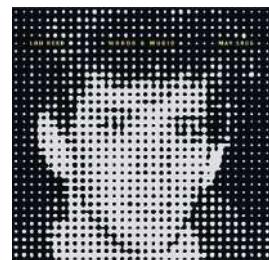
Hugeness remains the singer's ultimate goal. Now she is happy to take route one; some big-name producers such as Paul Epworth (Adele) and Stuart Price (Madonna) are on hand to steer. This Hell is a potent soft rock banger that, like Lil Nas X, shrugs at fundamentalist Christian carryings-on about damnation and keeps on loving. There's something of Shania Twain singing Bon Jovi about it, but not so you'd mind.

Lofty and wistful, *Catch Me in the Air* bears the imprimatur of Swift. So does *Phantom*, a ballad whose specifics – "stickers and scented gel pens" – feel as if they learned their granularity at Swift's knee. Country pop is a logical staging post: *Send My Love to John* is a tender lyric written in honour of a queer friend that weighs up the reluctance of immigrant parents to comprehend their children's sexualities. It ends well: "Send my love to John," offers the mum, belatedly acknowledging a same-sex partner.

Sawayama is a really important writer, one whose lyrics also scan beautifully. The opening track, *Minor Feelings*, takes its title from a book by the poet Cathy Park Hong about growing up Asian in America. It names feelings that society would rather young women of colour dismissed.

If Sawayama's debut chewed over her childhood, *Hold the Girl* has a lot to say about traumatic events she experienced as a young woman; it's the result of a lot of therapy. Your Age bristles with outrage, the same kind that fuels Billie Eilish's *Your Power*. Like a lot of recent albums by female pop artists hitting their 30s, this is a record about coming home to yourself, about feeling truly alive, one with the added benefit of being stuffed with bangers and not overburdened by corny shredding.

Other albums



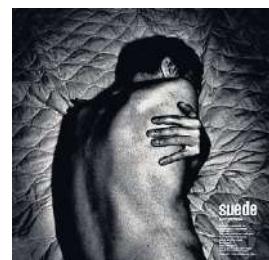
Lou Reed

Words & Music, May 1965
(*Light in the Attic*)

This is the sound of Lou Reed and John Cale in a room, laying down demos for what would become some of the Velvet Underground's best-known songs. Here, in splendid embryo, are *I'm Waiting for the Man* and *Heroin*, plus a dozen more original cuts; just vocals and acoustic guitar, with occasional harmonica on top. A recognisably nasal Reed introduces each song with variations on "music and lyrics, Lou Reed".

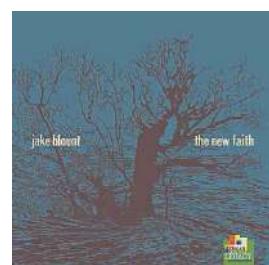
Their Bob Dylan cover – *Don't Think Twice, It's All Right* – sets the tone. Much of this compilation is heavily in thrall to the folk era, and yet Reed's signature sound is unmistakable. Recorded on reel-to-reel, the demo served as a cheap way of proving copyright when he mailed it to himself. The envelope remained purposely unopened until it was found among Reed's effects in a storage unit.

Previously unheard on any other archival release, these versions genuinely add to his already considerable myth. *Pale Blue Eyes* changed a lot between 1965 and its inclusion on 1969's *The Velvet Underground* LP. A song called *Men of Good Fortune* would end up on Reed's *Berlin* album, but this is a radically different folk song. Perhaps sweetest of all is a doo-wop cut, *Too Late*, that finds Reed and Cale larking about. **Kitty Empire**



Suede

Autofiction
(*BMG*)



nostalgia amid chugging drums, post-punk guitars and plaintive vocals. On *Demon Time*, Crossan has found joy once more, giving free rein to a starry roster of collaborators that includes rappers Slowthai, Pa Salieu and Unknown T. The result is infectious – on the club-thumping vibrations of *Hollaback Bitch*, featuring Shygirl, and on R&B pop E-motions, with Erika de Casier.

The record was originally titled *Fun* for good reason, as Crossan provides floor-fillers in a range of zeitgeisty genres: UK garage on *3 of a Kind*-sampling *Bbycakes*, PC Music-style hyperpop on *Slomo*, and reggaeton on recent single *Blessing Me*. Yet Crossan never strays from the formula. Each track is a verse-chorus sugar rush, giving the listener a three-minute hit of predictable entertainment across radio-friendly styles. It's momentary fun – a background party piece rather than Crossan staking his claim to an attention-grabbing sound of his own. **Ammar Kalia**

Suede

Autofiction
(*BMG*)

Across three albums since 2013, Suede have pulled off one of the most impressive comebacks of recent years, effectively picking up where they left off with 1996's *Coming Up* (best draw a veil over 1999's dire *Head Music* and 2002's so-so *A New Morning*). Their fourth record since regrouping is possibly the pick of the bunch, its renewed sense of urgency locating it a world away from 2018's atmospheric *The Blue Hour*, with its field recordings and spoken-word elements.

Throughout, there's a real back-to-basics feel, courtesy of longtime producer Ed Buller, and a palpable sense of a band enjoying themselves. Verses are punchy, choruses big and Brett Anderson's vocals particularly powerful. The glam histrionics of *That Boy on the Stage* genuinely

thrill; It's Always the Quiet Ones is, in its own way, as sweepingly dramatic as 1990s highlight *The Wild Ones*. The soaring *What Am I Without You* maintains the passionate delivery while slowing the tempo, and the propulsive indie of *She Still Leads Me On* is a moving tribute to Anderson's late mother. Indeed, there's barely a misstep in *Autofiction*'s 45-minute running time. A late-career triumph.

Phil Mongredien

Jake Blount

The New Faith
(*Smithsonian Folkways*)

The New Faith is an Afrofuturist album built from old music, its premise familiar enough, not least to fans of Octavia Butler's influential 1993 novel *Parable of the Sower*: an apocalyptic landscape brought on by ecological collapse, amid which a band of black American refugees seek salvation. In Jake Blount's account, they are sustained by the spirituals and blues of yesteryear and their imprint of suffering and redemption.

Blount (pronounced Blunt) has cut a sleek path through the realm of Americana, first as a bluegrass fiddler and banjo player with assorted sidekicks, then with an acclaimed solo debut, 2020's *Spider Tales*. He also totes credentials as a music historian. His knowledge is put to good use here, mixing obscurities – several captured by song collector Alan Lomax in the mid-20th century – with better known pieces such as Rosetta Tharpe's *Didn't It Rain* and Blind Willie McTell's *Just As Well Get Ready, You Got to Die*.

All are given striking, albeit minimalist acoustic settings (the apocalypse is electricity-free). Blount's co-producer, Brian Slattery, adds percussion to fiddle, banjo and guitar, plus there is rap and massed gospel voices. An arresting, if not always comfortable creation from an uncommon talent. **Neil Spencer**



One to watch

Ari Lennox

Spanning neo-soul and hip-hop, this outspoken American R&B singer-songwriter has been snapped up by J Cole's Dreamville label

In January, Ari Lennox tweeted that she'd never do another interview after being quizzed disrespectfully about her sex life by a smirking male radio DJ. Lennox's lyrics about good sex with untrustworthy, broke or otherwise unmoored men feel so unmediated and authentic that some people confuse the Ari in the songs with the real person – born Courtney Shanade Salter in Washington DC in 1991 – who sings them.

It's still depressingly common for women – especially black women – who write honestly about Tinder traumas and "regretful mornings" to be reduced to caricatures. That demeans Lennox and her work, which drifts unhurriedly across the past four musical decades, infusing neo-soul

and progressive R&B with a hip-hop attitude. The intoxicating *Shea Butter Baby* is her signature song, but recent drops *Pressure* and *Queen Space*, a duet with Summer Walker about the power of self-worth, are equally strong.

Before signing to J Cole's Dreamville label, Lennox spent years working in retail, driving Ubers and posting covers online. Her songs display a lively sense of humour, a sharp eye for a strong image and an ear for an intriguing beat. New album *age/sex/location* is another enlightening tour around her quirky mind.

Damien Morris

age/sex/location by Ari Lennox is out now on Dreamville/Interscope

Television

Flour and sympathy

Mini sponges provided solace; David Attenborough and nature's melting wonders felt equally precious; and Catherine de Medici had a hard act to follow

Barbara Ellen



The Great British Bake Off
Channel 4

The death of Queen Elizabeth II coverage
Various channels

Frozen Planet II BBC One
The Serpent Queen Starzplay

When times are unsettling, let them eat red velvet cake. With the launch of the 13th series of *The Great British Bake Off*, the tent of many colours had a big job to do: to momentarily distract the British public from the trouble and sadness of the world – queens dying, wars continuing, living costs escalating – and provide a parallel reality where the very worst thing that could happen to a person is your cake being “claggy”.

The Channel 4 *Bake Off* team are all present and brazenly incorrect: naughty boy presenters Noel Fielding and Matt Lucas (the counterintuitive casting is the point) and judges – pink-spectacled Prue Leith (intriguing head girl-turned-rebellious energy) and Paul Hollywood, resident silver fox, whose image is begging to be used in an internet scam to con widows out of their savings.

Quaking at their kitchen islands, the contestants are the requisite uber-pleasant mixed bunch of ages, nationalities and professions: nuclear scientist, buff male nanny, a woman who once worked on a project for Boris Johnson but who wisely focuses on her lime, coconut and tamarind flavourings. The effect is of an unusually congenial *Question Time* audience, dusted with self-raising flour. Otherwise, it's *Bake Off* business as usual: a finale of home-themed showstoppers; Hollywood prowling around like a

moist-seeking missile; “nightmares!” over cold ovens, crumb structures and curdled buttercream.

All these series in, if *Bake Off* “represents” Britain, it’s as a cross between a middle England village fete and a really freaky acid trip. More than ever, it feels absurd – all the fussing over sponge when there’s so much going on out there – but isn’t that the point? Such programmes serve as televisual hidey holes – pastel-hued respite, sugar-sprinkled breathers from the real world.

Will I be carted off to the Tower for wondering whether *Bake Off* would have aired if it were still on BBC One? Does this count as telly treason? Following the death of Queen Elizabeth II, it was entirely correct that the main channels supplied rolling news updates and pre-prepared reverential fare. The BBC did especially well delivering the momentous announcement: Huw Edwards in dark tie striking exactly the right tone: serious but not pompous; sombre but professional.

However, as days passed, the coverage began to feel suffocating, the commentary numbing, sometimes verging on asinine. Not because of the Queen, but rather the sheer volume and repetition. Yes, it’s history in the making, but there are only so many deferential documentaries you can watch about anybody. Ditto the interminable scenes of crowds lining roads and placing flowers outside royal residences. Moreover, while disrupted schedules are unavoidable and you can see why Netflix’s *The Crown* temporarily halted filming, it seems odd to “respectfully” postpone the start of *Strictly Come Dancing*. I must have missed the bit where the show turned anarcho-punk.

That said, the main channels could hardly stick on a couple of docs and say: “That’s your lot, grieving Britons, the funeral will be pay-for-view.” And there were some

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Princess Anne looked shattered, human; Liz Truss curtsied like her kneecaps had rusted



The effect is of an unusually congenial Question Time audience, dusted with self-raising flour: this year's Great British Bake Off contenders.
Mark Bourdillon/Channel 4



Protocol, pageantry, emotion: members of the royal family, left, accompany the Queen's coffin along the Mall; an emperor penguin chick takes the plunge in Frozen Planet II; Liv Hill, below, as young Catherine de Medici in The Serpent Queen.
Getty Images; BBC



memorable, moving moments: the unexpectedly emotional address to the nation from the new King; the jarring sight of Prince Andrew; Princess Anne looking shattered, human; Liz Truss stiffly curtsying like her kneecaps had rusted; that melancholy vigil by the draped coffin; the spectacular procession of the casket from Buckingham Palace to Westminster Hall, followed by royals on foot. Already it’s a twisting, quintessentially British kaleidoscope of tradition, protocol, pageantry, emotion and positioning – and there’s still the funeral and coronation to come.

Think about the fact that Sir David Attenborough is mere weeks younger than the Queen was as you relish the icy magnificence of BBC One’s *Frozen Planet II*. Four years in the making, it uses state-of-the-art technology and arrives 11 years after the first series.

You listen for Attenborough, the voice still authoritative, as he



promises insights into vast frozen wildernesses, such as the Arctic and Antarctica, from “its highest peaks to its snowbound deserts to deep beneath the ice”. You watch for the animals, for living, breathing evidence of nature’s grand design in all its beauty, savagery and vulnerability.

The “aw” factor is immense: polar bear cubs playing; young emperor penguins slithering on their tummies. Then there’s the snuff movie element, such as grizzly bears tearing into muskox calves. Obviously, nature should be depicted in all its brutal entirety, but I’m a big wuss: on such occasions, the fast-forward button is my friend.

Scarier even than the Siberian tigers prowling through the boreal forests, or orcas tipping Weddell seals off ice platforms, is the effect of climate change, always

foregrounded by Attenborough, who pledges here to “witness new wonders while there is still time to save them”. As grimly early as 2035, the Arctic could be ice-free during summer. To watch this astounding, harrowing, crisply beautiful documentary is to appreciate all there is to lose.

It could be considered unfortunate for a new drama to appear right now titled (ouch) *The Serpent Queen*. Based on Leonie Frieda’s biography *Catherine de Medici: Renaissance Queen of France*, and created by Justin Haythe, it’s a study of one of the most controversial figures of the 16th century, chiefly reviled (it is now thought wrongly) for the St Bartholomew’s Day massacre in 1572.

Samantha Morton plays the older Catherine: jaded, sulphurous, recounting her life story (“Trust no one”) to an awed servant girl (Sennia Nanaa). Liv Hill (*Three Girls*) plays young Catherine; orphaned, cast out then traded into marriage to the youngest son of the French king.

It’s worth checking out, if you can stretch to the Starzplay sub, if only for the extraordinary vision of Charles Dance as Catherine’s devious uncle, Pope Clement, telling her of the impending marriage while his nether regions are prodded by physicians. “Forgive me,” he groans, “abscess on my exit.”

It looks splendidly gothic – the drama, not Dance’s “exit” – and there are solid performances, laconic anachronisms (PJ Harvey’s *Rid of Me* growling on the soundtrack), straight-to-camera asides and pithy exposures of olde worlde misogyny. If the episodes I saw fell short of the wit and fizz of its channel stablemate *The Great*, well, that’s a high bar to clear.

Audio

Podcasts & radio

WATCH LIST

Barbara Ellen's best of the rest

Our Friends in the North
(BBC Four)
BBC Four is really rolling out the classics. Here's another chance to see Peter Flannery's ambitious 1996 drama about four friends from Newcastle, which turbo-boosted the careers of Christopher Eccleston, Gina McKee, Mark Strong and Daniel Craig (below).

Storyville: Gorbachev. Heaven
(BBC Four)
Vitaliy Manskiy's acclaimed documentary on the architect of *glasnost*, who died last month. It features intense, revealing interviews with the 91-year-old former Russian leader at his home outside Moscow as he reflects on the past.

Mike
(Disney+)
This bio-series about heavyweight boxing champion boxer Mike Tyson examines his rise, fall and conviction for rape. Made by the team behind the 2017 film *I, Tonya*, it stars Trevante Rhodes and Harvey Keitel. Tyson does not approve.



It's just not cricket

When radio coverage of the Queen's death ended up like a long Test match commentary, it was good to turn to some alternative views of Britishness

Miranda Sawyer



5 Live Breakfast BBC 5 Live

LBC.globalplayer.com

Sounds of Black Britain

The Black Curriculum

Empire: Queen Elizabeth II and Empire *Golhanger Podcasts*

Love and Radio loveandradio.org

"I liked her," said Arabella, seven, from Helensburgh. "But I'm not a big fan." In an interview with Alexandra Mackenzie on Tuesday morning's **5 Live Breakfast**, Arabella's answer was perfectly reasonable, given that Mackenzie had just asked her what she thought of the Queen. Arabella had queued with her dad and sister to have a look at the royal coffin in Edinburgh and was distinctly... unimpressed. The word "meh" was invented for Arabella.

Oh, it's been a long week for 5 Live, which has been covering the royals, their subjects and associated shenanigans since Elizabeth II's demise. Death is a tricky enough conversation topic, especially when you're required to deliver the perfect balance of information and respect in public. The result, especially on 5's breakfast and teatime shows, has been a little like the commentary on a really long cricket game. The same small bursts of action in between hours of longueur. The same occasionally loopy filling from presenters.

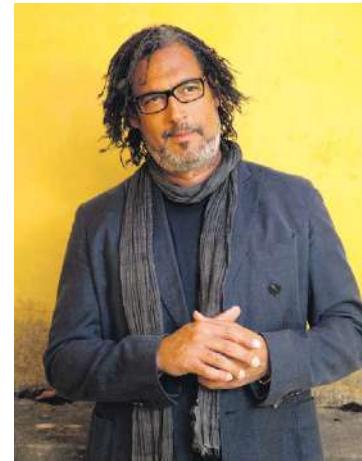
On Wednesday morning, Rick Edwards talked to Anita, a miffed royalist from Durham, who'd travelled all the way to London to see the coffin but ended up standing for hours in the wrong place: "I was absolutely furious!" she said. "Nobody knew anything! It was a total shambles!" She saw... nothing at all. Another reporter spoke to three women at the front of the queue for the Westminster lying in state. They were much jollier, though one cried while talking about King Charles. Understandable, you may think.

On commercial news stations, the same subject dominated, though, unlike BBC presenters, hosts could enjoy the surrounding daftness. So, should republicans be allowed to

hold up placards while in a royal-loving crowd? Are companies trying to show respect making themselves ridiculous? Sainsbury's turning all self-checkout screens to black; the Met Office issuing weather reports daily rather than hourly; other people's funerals being cancelled because of the Queen's one being on TV. On LBC, Iain Dale wondered about "performative grief". Earlier, James O'Brien had commented, about everything: "It matters, but it doesn't matter." About right.

Once the marmalade sandwichisation of everything got a bit much, I turned to other – some would say alternative – ideas of Britishness. And I must say that **Sounds of Black Britain** thoroughly cheered me up. Hosted by the irrepressible Julie Adenuga, this weekly podcast started on carnival weekend. Last week's topic, ska and reggae, is one I'm pretty familiar with. Still, Adenuga got her guest, reggae producer/writer Dennis Bovell, to reveal details I'd not heard before, and his description of the drumming on Janet Kay's *Silly Games* had me stop the podcast to re-listen to the track. The Afrobeats episode was also great; featuring producer Jae5 and singer

David Olusoga, a 'gripping' guest on the podcast *Empire*.
Karen Robinson/Observer



and dancer Nqobile, it was upbeat and informative, whether discussing west African "high life" tunes or how Lucky Dube's music sounds Caribbean rather than South African. Adenuga steered the conversation into interesting areas, such as whether white people should be "allowed" to make Afrobeats music: Jae5 insisted that Ed Sheeran's *Shape of You* is, in fact, an Afrobeats track. Every episode is engaging, funny and vital, and the accompanying playlists are excellent too.

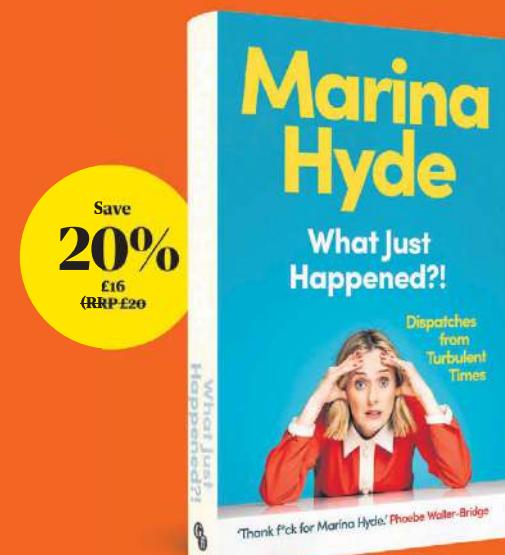
For another take on Britishness, you could try **Empire**, hosted by William Dalrymple and Anita Anand, a newish podcast that has spent its first five episodes

discussing the British in India. For last week's episode, Queen Elizabeth II and Empire, they turned to David Olusoga, and the result was gripping. He pointed out that many British people simply refuse to discuss the UK's problematic history. "Whenever I mention slavery," Olusoga said, "people will say, 'Well, what about African complicity in slavery?' And I will go, 'Well, what about it? I'm talking about Britain.' That urge to stop conversations is so strong that people genuinely don't know they're doing it." Yes.

Finally, for something utterly different, why not return, as I often do, to **Love and Radio**, the original immersive storytelling podcast, which has recently come back on to all podcast apps. It's putting out some old shows, including an astonishing catfishing story, *Gotcha!*, told over two episodes.

The most recent episode is *Insufficient Data*, about a man finding it hard to get over the death of his father and the lengths he goes to keep his dad's memory alive. The twist – as ever with this show – is unexpected and, I found, madly moving. If you want to escape from the weirdness of British ceremonial death, *Love and Radio* will help you do that, while reminding us that human beings and the lives they (we?) choose to live can be very odd.

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Books

China

Xi Jinping: The Most Powerful Man in the World
 Stefan Aust and Adrian Geiges (translated by Daniel Steuer)

Polity, £25, pp240

China After Mao: The Rise of a Superpower
 Frank Dikötter

Bloomsbury, £25, pp416



The president, the purges and the party of one

Xi Jinping is shoring up his authority but, as a historian's weighty study of China indicates, he might have less of it than he thinks, writes Isabel Hilton

There are a number of problems with a tag line like "the most powerful man in the world", the subtitle of a biography of Xi Jinping by German journalists Stefan Aust and Adrian Geiges, its publication shrewdly timed for the imminent confirmation of its subject's third term in office, expected at next month's party congress. For one thing, it begs more questions than it answers; it invites comparisons that can be deceptive, and it takes the

display of power at face value. The reader would be wise to approach such claims with a degree of caution.

Xi Jinping does offer useful insights into China's president, Communist party general secretary and chairman of the military commission: that he is the son of a prominent party figure and therefore a red princeling, that he was promoted to the position of mayor of Shanghai after the incumbent – chiefly memorable for his tally of 11 mistresses – was arrested for corruption; that he was head of the organisation committee of the 2008 Olympics, spending three times the budget of the Athens Games, previously the most expensive in history.

Four years after the Olympics, Xi was appointed general secretary of the Chinese Communist party after a most dramatic series of events, only briefly described here: the most visible and extraordinary manifestation of the power struggle

within the party was the flight to the US consulate in Chengdu of Wang Lijun, head of security for Bo Xilai, then party secretary of the western megacity of Chongqing.

The scandal that followed – the arrest of Bo and his wife, her trial for the murder of a British businessman, the rumours of an attempted coup d'état and the subsequent purges – were the foundational events of Xi's final steps to power. Xi has conducted repeated purges ever since, under the guise of the longest anti-corruption campaign in history, consolidating power in his own hands while tearing up Deng Xiaoping's constitutional safeguards against a recurrence of the kind of personality cult and dictatorship perpetrated by Mao Zedong. As the authors point out, Xi does not talk much about Mao but he studiously imitates him.

Under Xi, China has turned inward and Stalinism is back with a vengeance: grievance-fuelled nationalism, the promise

of a return to greatness and the need for internal and external enemies are defining features: the authors' account of repression in Xinjiang lays the responsibility for the policies firmly at Xi's door. He has built an ideological apparatus that seeks to fuse the idea of the party, the country, the state and the person of Xi into one unchallengeable monolith.

On the surface, this makes the claim that Xi is the most powerful man in the world quite compelling. But for an understanding of the getting, exercising and holding of power in the People's Republic of China, historian Frank Dikötter has few rivals. His latest volume, *China After Mao: The Rise of a Superpower*, is a clear-eyed and detailed account of the period between Mao's death in 1976 and 2012, the year of Xi's arrival in the top job.

These were the years shaped by Deng's policy of opening China to global capitalism that produced four decades of spectacular economic growth. Those years also gave rise to the misperception that past performance would necessarily determine the future: that China would inevitably overtake the US to become the world's biggest economy and that would fulfil China's destiny to become the world's next superpower.

That idea is not yet dead, but it seems less robust than it

did: the economy is performing poorly and is beset by profound long-term problems that include demographics, debt and a deflating property sector. The continuing zero-Covid policy, with its costly lockdowns and mass testing, is beginning to look like a classic authoritarian error – both self-defeating and hard to reverse.

What does Dikötter's history tell us about power in China and how it is wielded? As a serious historian, he starts by pointing out how little we know. He cites the dilemma of the Chinese prime minister, Li Keqiang, who described China's figures for domestic output as "manmade and therefore unreliable".

"Every piece of information," Dikötter writes, "is unreliable, partial or distorted. Where China is concerned," he concludes, "we don't even know what we don't know."

There are degrees of ignorance, nevertheless, and Dikötter has been mining Chinese primary sources for decades. For this volume, he draws on 600 documents from municipal and provincial archives, as well as conventional sources such as Chinese news media.

What we learn is that while power and ideology are constantly contested, the Communist party, even in its most liberal phases, remained wedded to the Stalinist model that Xi's China increasingly resembles. We also learn, to

This week



Susannah Constantine
Rachel Cooke finds much to enjoy in the former *What Not to Wear* host's incredibly detailed memoir



Annie Proulx
Rohan Silva reviews *Fen, Bog & Swamp*, in which the novelist laments our neglect of the world's wetlands



Q&A
Playwright Sarah Ruhl on her memoir about her Bell's palsy diagnosis, Instagram culture and *Little Women*



LEFT 'Studiously imitates Mao': *Xi Jinping in Moscow in 2019*. Above: China in 1985, when the country had been opened up to global capitalism. AFP/Getty; Dean Conger/Corbis/Getty

Xi sees the separation of powers, judicial autonomy and freedom of speech as a mortal threat to the party

nobody's surprise, that absolute truths are highly mutable: in 1940 Mao promised protection of private property, democratic freedoms and a multiparty system, but when the party came to power in 1949 it suppressed rival organisations, burned books and expropriated property. Since Mao in 1937 also reiterated the party's longstanding policy that Taiwan should be independent once liberated from Japanese imperialism, it comes as no surprise that today's leaders are obliged to police their historians quite so fiercely.

While many of China's western supporters believed that growing prosperity would bring growing demands for political freedom and participation, Xi believes that the separation of powers, judicial autonomy and freedom of speech represent a mortal threat to the party. As the early reformer Zhao Ziyang – later disgraced for his opposition to the Tiananmen massacre – put it: "We are setting up special economic zones, not political zones. We must uphold socialism and resist capitalism."

Dikötter's case is that China's reform period was structurally limited and that these limits are undermining the benefits the model can deliver. In China, he argues, the state is rich and the people are poor. As the scholar Xiang Songzuo of China's Renmin University put it in 2019: "China's economy is all built on speculation and everything is over-leveraged."

The claim that Xi is the most powerful man in the world rests in part on the belief that China's economy will continue to outperform its competitors, and that the US is in terminal decline. Today, as Dikötter concludes, the party faces the intractable challenge of addressing a range of longstanding structural issues of its own making, without giving up its monopoly over power and its control over the means of production. If we add to that list a misconceived war against a mutable virus, Xi's claim to global supreme power may be less secure than it seems.

*Isabel Hilton is a writer, broadcaster and visiting professor at the Lau Institute, King's College London. To order *Xi Jinping or China After Mao* for £21.75 each, go to guardianbookshop.com or call 020-3176 3837*

Fiction

The law of diminishing returns

Andrew Sean Greer's sequel to his 2018 Pulitzer-winning novel *Less* misses the satirical mark far more times than it scores, writes Johanna Thomas-Corr

Less Is Lost
Andrew Sean Greer
Little, Brown, £16.99, pp272

Have you ever been on a holiday where you spend the whole time coveting your companion's book? A few years ago, I spent a long weekend in France with a friend who smirked and hooted each time she picked up *Less* by Andrew Sean Greer, a satirical novel about a globetrotting "minor American novelist" who will attend any minor literary event in order to avoid his ex-boyfriend's wedding. I was making my way through a piece of experimental prose about chemical castration that I was reviewing, casting envious glances from my sunlounger.

So when I heard that Greer had sent his hapless hero, Arthur Less, "Sancho Panza-ing" across the US for a sequel, I chuckle both books in the suitcase, convinced I'd guaranteed myself hours of

thigh-slapping, slack-jawed glee. My friend, I should add, was not alone in her verdict. *Less* won the 2018 Pulitzer prize for fiction (the competition included George Saunders's *Lincoln in the Bardo*) and has been hailed by Armistead Maupin and David Sedaris in the most ecstatic terms.

I wouldn't say a double dose of *Less*'s literary peregrinations ruined my summer holiday. But the experience of reading Greer's prose was not unlike watching my friend laugh at it. I just didn't get what was so funny. Nor was I charmed by the clueless protagonist, a man who believes he is "the first homosexual ever to grow old" but who in literary terms is "as superfluous as the extra a in *quaalude*".

The sequel (apparently Greer's agent counselled against writing one) sees our "slapstick, ridiculous, zigzagging queer" set off on an implausible cross-country odyssey after the death of an ex-lover, whose estate serves him with a bill for back rent on the San Francisco apartment where he lived for 10 years. *Less* has three months to find the money. Cue a scramble from the Californian coast, across the south and back up the eastern seaboard to his native Delaware. Once again, *Less* attends kooky literary gigs, sits through farcical prize committees and finds himself at the mercy of the science-fiction writer HHH Mandern. Naturally, there is a pug dog called

'Pointless pratfalls and improbable pickles': Andrew Sean Greer. Bridgeman Images



Dolly to contend with, as well as a donkey, a whale and a moose.

As with *Less*, this voyage of contrived epiphanies is narrated in the putative present by the hero's younger on-off boyfriend, Freddy Pelu, whose identity was only revealed at the end of the first book. But what starts as a race against the clock becomes a story about parental schisms and forgiveness. Mandern is searching for his estranged daughter; *Less* is being pursued by his long-lost German father. But even when we learn about *Less* being abandoned in childhood, the melancholy of the novel never feels quite traced to its source.

The problem is that the hero is much less than the sum of his parts: one part Peter Pan, one part Vladimir Nabokov's *Pnin*, one part John Updike's *Henry Bech* and a dash of *Bertie Wooster*. It sounds winsome and fun. It ends up mannered and self-satisfied (a common strain in North American liberal humour, I find: see also, Sedaris, Patrick deWitt, the bits of the *New Yorker* that set out to be funny). The more Pelu instructed me to "Look at Arthur *Less*", the less I could make him out. Our hero's idiocy – rooted in his incuriosity about other humans – might be funnier were it conveyed with the primal innocence of a Wooster, or told by a more neutral narrator. But from the perspective of an indulgent lover, it's too self-conscious, too cute – and the constant entreaties let too much daylight in on the comedy. As if dawningly aware of this, Greer threads in a narrative about *Less* unwittingly stealing opportunities that should have gone to a Black writer and his namesake. But it feels tacked on; a message about white male privilege in order to justify reprising his hero.

As a gentle literary satire, *Less Is Lost* sometimes hits the mark. I tittered at the prize committee ("This prize is not for those kids who win everything just for putting pussy in the first paragraph", one judge rants) and smiled at the director of a theatre company: "I am sure you have heard of our six-hour performance of *To the Lighthouse* (I myself played the Lighthouse) and our eight-hour performance of *Gravity's Rainbow* (I myself played the Rainbow)."

But the good gags end up buried under all the pointless pratfalls and improbable pickles. It's like opening an overstuffed suitcase to find there's little here you really need.

To order *Less Is Lost* for £14.78 go to guardianbookshop.com or call 020-3176 3837

Biography

A woman of mystery in so many ways

With a keen historian's eye, Lucy Worsley pieces together the queen of crime's life, work and cruelly misunderstood breakdown, while Val McDermid, Natalie Haynes and co put a fresh spin on Miss Marple. By *Stephanie Merritt*

Agatha Christie: A Very Elusive Woman**Lucy Worsley**

Hodder & Stoughton, £25, pp415

Marple: Twelve New Stories**Various**

HarperCollins, £20, pp384

Agatha Christie was arguably the first modern literary celebrity, and it follows that her long writing life, from her first published novel in 1920 to her death in 1976 at the age of 85, has been thoroughly picked over, not only by journalists during her lifetime but by the author herself in her autobiography. Any biographer wishing to bring a new perspective to Christie's story is therefore working within obvious limitations, not least that many of the most intimate and revealing letters written or received by her were destroyed by family or associates. Barring the miraculous discovery of a hitherto unknown cache of documents, then, the best a new biography can hope to do is to offer a fresh interpretation of some very well-thumbed material.

Lucy Worsley's *Agatha Christie: A Very Elusive Woman* is the first significant biography of Christie since Laura Thompson's *Agatha Christie: An English Mystery* in 2007. Unlike Thompson, whose book was something of a hagiography, Worsley steers a careful course between sympathy for her subject and a brisk, no-nonsense acknowledgment of her flaws. In order to maintain this balance, she has to combine a feminist appreciation of the author's achievements (and the ways in which male journalists and biographers have misrepresented her) with a stern contemporary condemnation of Christie's more unsavoury views. "We have to face the fact that somewhere in the mass of contradictions making up Agatha Christie was a very dark heart," she writes. "It's not just that she could dream up stories in which even children can kill. It's also that her work contains views on race and class that are unacceptable today."

It's true that some of Christie's books contain racist and antisemitic



caricatures offensive to modern readers, though whether that's evidence of inner darkness rather than simply the inevitable product of her background is debatable.

Of course the great mystery at the heart of any Christie biography is her 11-day disappearance in December 1926; this too was subject to wildly differing interpretations even as it was happening. Shortly after the death of her beloved mother, Christie's husband, Archie, informed her that he was in love with another woman and wanted a divorce. She was also under enormous pressure to produce the follow-up to her most recent success, *The Murder of Roger Ackroyd*. Leaving her young daughter, Rosalind, at home with the servants, she drove to the Surrey Hills, where her abandoned car was later found crashed into a hedge at the edge of a quarry, her clothes and driving licence still inside. While the police prepared to drag ponds in search of her corpse, Christie

had made her way to a spa hotel in Harrogate, where she checked in as Mrs Teresa Neele, bought herself a new wardrobe and went dancing with the other guests. As news of the famous author's disappearance reached Harrogate, "Mrs Neele" was heard to observe that Mrs Christie was "a very elusive person. I cannot be bothered with her."

Opinions on this episode, both at the time and retrospectively, fall into two camps: either Christie experienced a genuine loss of memory, or she was faking it. One (male) journalist even suggested that she had deliberately set out to frame her husband for murder. Worsley is firmly of the belief that Christie suffered an episode of mental illness (what would now be called a dissociative fugue state), and here her sympathy for her subject is at its fiercest: "The great injustice of Agatha Christie's life was not that her husband betrayed her while she was mourning her mother. Nor was it even the mental distress.

'Suspected of duplicity and lies' even now: Agatha Christie, pictured in 1946.

AFP/Getty

It was the fact that she was shamed for her illness in the national newspapers in such a public way that people ever since have suspected her of duplicity and lies."

While it may offer little in the way of startling revelations, where Worsley's book excels is in bringing a broader historical perspective to Christie's life and work, and her enthusiasm is infectious. She makes the case that, despite the author's outwardly conservative views, Christie "could be described as a 'covert' feminist", and her clinching evidence is the enduringly popular character of Jane Marple; the later Marple novels "all express Agatha's view of a Britain that has gone wrong, but in which a single old lady can still be a force for good".

Since the crime fiction writer Sophie Hannah revived the character of Hercule Poirot in 2014 with the blessing of the Christie estate, it was only a matter of time before Marple was similarly resurrected, with much speculation as to who would inherit such an enviable task. The answer turns out to be an ensemble offering: in *Marple: Twelve New Stories*, 12 female authors have contributed a new story featuring the formidable sleuth of St Mary Mead. The editors have opted for a range of voices, including some obvious choices – established mystery writers such as Val McDermid, Elly Griffiths and Lucy Foley – but also looking outside the genre with an eye on the US market; American authors Leigh Bardugo, Jean Kwok and Alyssa Cole all reimagine Miss Marple from a fresh perspective, while remaining true to the character's role as a shrewd observer of human nature and social change.

Standout contributions come from Naomi Alderman, whose story *The Open Mind* introduces drugs and sexual assault into the stuffy gothic atmosphere of an Oxford college, and Natalie Haynes, whose *The Unravelling* weaves borrowed plot strands from the myth of Odysseus and *Oedipus Rex* into an apparently conventional story of village life. Christie took Marple to some exotic locations in the later books, so perhaps Alyssa Cole's gloriously comic *Miss Marple Takes Manhattan* is not so far-fetched. Purists may cavil at some of the subjects or locales, but taken as a whole, this highly enjoyable collection illustrates Worsley's conclusion: "Although Miss Marple stories are often described as cosy crime, this is a bold, dark, troubling view of the world." It's also a testament to the enduring power of Christie's imagination.

The later Marple novels 'all express Agatha's view of a Britain that has gone wrong'

To order *Agatha Christie: A Very Elusive Woman* for £21.75 or *Marple: Twelve New Stories* for £17.40, go to guardianbookshop.com or call 020-3176 3837

In brief

by Ben East

Dandelions

Thea Lenarduzzi

Fitzcarraldo Editions, £12.99, pp288

This eloquent combination of history and memoir, underpinned by musings on migration, homesickness and fractured identities, begins with Lenarduzzi sitting at her elderly Nonna's kitchen table in Italy asking for stories. Nonna's life takes us to mid-20th-century Manchester and Sheffield, and the "many Italys" that exist in her clan and the country's consciousness. Lenarduzzi, "an archivist of family lore", allows herself to disappear down several fascinating blind alleys on this journey of discovery.

Good Reasons to Die

Morgan Audic (translated by Sam Taylor)

Mountain Leopard, £18.99, pp352

Set in the Chernobyl exclusion zone and packed with various lower-level Ukrainian and Russian conflicts, Sam Taylor's translation of French writer Audic's 2019 thriller is clearly timely. The author knows his way around a good manhunt too – a mutilated body is found near the infamous power plant and it's up to a dying Moscow police officer to try to find the killer. The geopolitical contexts that could have given the book real intrigue lack nuance, but it's still a suspenseful ride.

Notes on Grief

Chimamanda Ngozi Adichie

4th Estate, £10, pp96 (paperback)

How to make sense of the death of a parent? As Adichie grasps for the one thing she does understand, language, in the immediate aftermath of her father's passing, she likens the feeling to a "vicious uprooting... a cruel kind of education". Initially, in this remarkable diary of her bereavement, Adichie cannot bring herself to use the past tense to describe her dad. Slowly, she paints an evocative picture of a brilliant, graceful man and her adoration of him. Angry, moving and lovely.

To order *Dandelions* for £11.30, *Good Reasons to Die* for £16.52 or *Notes on Grief* for £9.30 go to guardianbookshop.com or call 020-3176 3837

Memoir



'Not a keeper': Susannah Constantine and cricketer turned politician Imran Khan, with whom she had a fling, in the early 90s. 2020 Blitz Pictures Ltd

school (St Mary's in Wantage, Oxfordshire, "well known for accepting any old thicky... I don't remember any student going on to university unless they had detoured via a London crammer"). For a while, her best friend was Theresa Manners, the 10th Duke of Rutland's daughter and a future favourite of *Tatler*'s party pages. But while all this might (it did!) have seemed like Constantine's birthright, her parents were socially anxious and frequently unhappy; her mother was a depressive and an alcoholic (the latter a problem she inherited, though she's in recovery now).

The bulk of her memoir is devoted to all this. Here is early period Constantine in all its dubious glory. Woodall, now a makeup magnate, gets hardly a mention, and I suppose that Constantine's late period – into which she has been accompanied by her husband, Sten Bertelsen (who looks like Morten Harket of A-ha) – is too domestic and thus too boring to make for good copy (though she does, at some point, become BFs with Jake Shears of Scissor Sisters). But never mind. Early Constantine, for those of us of a certain age and disposition, is where it's at: dancing to Desmond Dekker with Princess Margaret; posing for Patrick Lichfield on Mustique; hanging out at Tramp and Annabel's.

Her memoir will also be of immeasurable use to the more specialised social historians of the future. Constantine's descriptions of her childhood, teenage years and early 20s are astonishingly detailed. She professes now to loathe the snobbishness she knew growing up, and I think I believe her; only someone appalled by the more recherché aspects of social class could delineate them so minutely. But perhaps such expertise is also connected to the fact that she was the daughter of a very rich but distinctly non-aristocratic man – he was in property and shipping – whose aspirations had led him to rent his country home near Belvoir Castle in Leicestershire from the estate of the Duke of Rutland.

Constantine inhabited a similar realm to her contemporary Diana, Princess of Wales. There were nannies – one, Linda, turned out to be moonlighting as a prostitute; Constantine remembers sitting on a toadstool in Biba while she perused the racks of hip clothes; and then there was boarding



*With her *What Not to Wear* co-host, Trinny Woodall, in June 2010. Graeme Robertson/Guardian*

In a class of her own

From boarding school through the royal Sloane years to her turn as Anton Du Beke's worst-ever Strictly partner, Susannah Constantine's memoir is detailed, haphazard yet never dull, writes Rachel Cooke

Like some great Renaissance artist, Susannah Constantine's life may be divided into three distinct eras. Early Constantine was high Sloane; she dated David Linley, the son of Princess Margaret, and went to Balmoral, where she witnessed Mrs Thatcher battling with the Queen for control of a Brown Betty teapot. Middle period Constantine is mostly all about her television career, when she and her friend Trinny Woodall made a living out of telling women what not to wear (in this capacity, she once explained to me that I had "saddlebags" and should immediately burn the coat I was wearing). Finally, there is the current epoch: late Constantine. At 60, her focus is on her family, on her "exceptional" home in the West Sussex countryside, and on her writing. This memoir is her third book; she has also written two novels. "A modern-day Nancy Mitford," says Elton John encouragingly.

She and John, of course, have known one another for eons. She first met him in the early 1980s, at the Queen Mother's home, Royal Lodge, in Windsor, where he performed at the piano after dinner in a ringmaster's tailcoat, balloon trousers, bejewelled spectacles and a cap accessorised with a sapphire

Ready for Absolutely Nothing
Susannah Constantine
Michael Joseph, £20, pp368

brooch the size of a baked potato. And yes, he exaggerates wildly. Constantine is no Mitford. But this isn't to say she can't write. *Ready for Absolutely Nothing* is often haphazard and sometimes borderline deranged; possibly because its author is academically insecure, it also comes, for no reason I can fathom, with occasional footnotes (one quotes from a cultural history of menstruation). But it's also pretty funny. Never forget: Sloanes are intensely scatological creatures. Constantine does her class proud with her lavatory-related anecdotes. One stars Jerry Hall. The other involves Princess Margaret, a cubicle at the Royal Naval College in Greenwich and a purloined cake slice.

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Nature



'Her beef is with the Judeo-Christian belief that creation is made for humans': Annie Proulx as a young woman camping in the woods near her home. David Sillitoe/Guardian

Where have all the waters gone?

In beautiful prose, the Pulitzer-winning novelist Annie Proulx offers a fierce indictment of human complicity in environmental destruction, writes Rohan Silva

Fen, Bog & Swamp: A Short History of Peatland Destruction and Its Role in the Climate Crisis

Annie Proulx

Fourth Estate, £16.99, pp208

Hunter S Thompson once said that to get at the truth, especially about something terrible, you had to "get subjective". He was talking about his sworn enemy Richard Nixon, but it applies just the same to the appalling damage we're doing to our planet. Newspaper articles, charity reports and activist speeches abound – all earnest and arguably objective, but they somehow fail to capture the true meaning of what's

being lost in the natural world.

Perhaps that's why novelists writing about ecological issues is such a compelling subgenre – they can't help but let the subjective seep into their nonfiction. Arundhati Roy on the ghastly impact of mega-dam projects in India, Jonathan Safran Foer's heartbreakingly description of pregnant pigs in concrete pens in *Eating Animals*, or Bruce Chatwin's lyrical passages about the Australian outback in *The Songlines*: each does more to broaden our eco-consciousness than a thousand turgid – but well-meaning – thinktank research papers.

The latest novelist to write about nature is Annie Proulx, who in *Fen, Bog & Swamp* draws our attention to the largely unloved wetlands that are being destroyed around the world. The Harvard biologist EO Wilson wrote that chopping down the rainforest to make money is like burning a priceless Renaissance painting to cook a meal. Proulx wants us

to see the loss of wetlands in the same way – and to appreciate the beauty in these swampy and often stinking places. Boy, does she succeed. The prose is just magnificent, bringing to life hitherto overlooked habitats such as "the primordial intensity of the bog's unmoving tannin-dark water and massed sphagnum", where "black arms of drowned forests protrude from the water".

Proulx has an especially tight affinity with the people who live – or used to live – in the marshy hinterlands between land and sea and who possessed a "bone-deep identification" with the plants and animals around them. Born in rural Connecticut in 1935, she has a sense of what it was like to have that kind of intense attachment to one's environment: "I am anchored in that childhood time when to recognise a sassafras bush from its mitten-shaped leaves was the sense of finding a friend in the woodland fringe." Sadly in our urbanised age, very few children get that kind of prolonged contact with nature. She is particularly adept at describing the ebb and flow of estuarine waters that define these shifting and unpredictable places, shaped by "the constant and deep currents of endless change".

Of course, Proulx has previous form when it comes to writing about water. Her wonderful Pulitzer prize-winning novel *The Shipping News* is largely set on the coast of Newfoundland and the oceanic flows are almost a character unto themselves, "urging growth, change, coupling". And in her memoir of sorts, *Bird Cloud*, it is river waters that wash away the "big, fluffy white carcasses" of pelicans shot by ignorant fishermen – another symbol of our broken relationship with nature.

Perhaps the most moving section of *Fen, Bog & Swamp* is the portrait of the English Fens, largely destroyed from the 16th century onwards. Proulx conjures up the lost landscape, teeming as it was with eels and sturgeon, beavers and water voles, ospreys and cranes and populated by an unmourned fen people who "poled through curtains

of rain, gazed at the layered horizon, at curling waves that pummelled the land edge in storms". But for all her sadness at the destruction of our wetlands and what she calls "the awfulness of the present", perhaps what's most interesting about the book is her refusal to engage in the usual left versus right political debate.

Instead, Proulx makes a more difficult and unsettling argument: that we are all, in our own way, complicit in the environmental despoliation happening around us. She doesn't blame Donald Trump or Joe Biden – her beef is with the Judeo-Christian belief that creation is made for humans, meaning we can use the world as we wish: "The attitude of looking at nature solely as something to be exploited – without cooperative thanks or appeasing sacrifices – is ingrained in western cultures." It's this instrumentalist view of nature that means wetlands are happily drained to make land for farming, releasing monumental amounts of carbon dioxide and methane into the atmosphere. (Proulx revels in the irony that destroying our historic wetlands may be precipitating global warming, which in turn is causing waters to rise, so creating more wetlands.)

Perhaps most radically of all, the book takes aim at the modern notion of "progress" and "the hubristic idea that 'now', the time in which we live, is superior to all previous times". Proulx argues for a radical humbleness in the face of complex ecosystems that we cannot begin to understand, let alone replicate. Her view, one that would be shared by philosophers such as Karl Popper and Nassim Nicholas Taleb, is that the web of life in which we're enmeshed is far too vast and complicated for us to technocratically "manage".

Will we pay heed? Sadly, I'm not confident and neither, it would seem, is Proulx: "The waters tremble at our chutzpah and it seems we will not change."

To order *Fen, Bog & Swamp* for £14.78 go to guardianbookshop.com or call 020-3176 3837



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YA books of the month

Doctors, curses and love bites

Frances Hardinge's gripping tale of redemption, stories of the Syrian war and a Swiss finishing school for the undead. By Fiona Noble

As the nights draw in, where better to lose yourself than in the pages of Frances Hardinge's *Unraveller* (Macmillan, £12.99), a world of misty marsh-woods, uncanny creatures and moonlight markets, where anyone with enough hatred in their hearts can summon a life-destroying curse. Fifteen-year-old Kellen has the rare gift of being able to unravel a curse, travelling to help the afflicted with his companion, Nettle, uncovering a deadly conspiracy along the way. Themes of humanity and redemption play out against this intricately woven backdrop, illuminated by characteristically sublime prose. Hardinge may be marketed as a young adult author, but herein lie rich rewards for readers of all ages.

More curses in *Lightlark* by Alex Astar (Amulet, £13.99), which sees young ruler Isla compete in a lethal game to break a centuries-old curse and win unparalleled powers. The YA tropes may be thickly spread – a deadly competition, the chosen one destined to save a kingdom, the ubiquitous love triangle – but the stakes are high and the storytelling addictive. The author's popularity on TikTok helped her snag significant publishing and film deals; this will be catnip for fans of the high fantasy romance genre that dominates the platform's book content.

In *As Long As the Lemon Trees Grow* (Bloomsbury, £12.99), Zoulfa Katouh explores the human stories behind the Syrian war. Salama is a carefree first-year pharmacy student when conflict breaks out. A year later she is working as a surgeon because there are no doctors left. Salama faces a horrific dilemma: stay to help others or attempt the perilous journey to Europe. This is by no means an easy read – descriptions of the hospital are particularly graphic – but it is enormously moving and ultimately hopeful.

Carnegie medal winner Ruta

Alex Astar, author of *Lightlark*: 'catnip for fans of the high fantasy romance genre'. Jennifer Trahan



Sepetys examines life in 1980s Romania, under the Ceaușescu dictatorship, from the perspective of a teenage boy in *I Must Betray You* (Hodder Children's Books, £7.99). When secret police blackmail Cristian he is given the impossible choice of informing on friends and family, in exchange for his grandfather's medicine, or resisting and risking his life. A tense, thought-provoking thriller set in a world where no one can be trusted.

Candice Brathwaite, author of *I Am Not Your Baby Mother*, makes her fiction debut in *Cuts Both Ways* (Quercus, £7.99). Following the violent death of her brother, Cynthia struggles to adjust to a move from south London to a new private school in the countryside, where she attracts the attention of head boy Thomas and his adopted Black brother, Isaac.

Brathwaite takes a sharp look at the realities of growing up Black in Britain in a character-driven novel that's warm and insightful in its exploration of relationships.

Finally, are vampires making a comeback? *Vamps: Fresh Blood* by Nicole Arend (Simon & Schuster, £8.99) is first in a slick new series of romance and intrigue in an elite Swiss finishing school for the undead. Meanwhile, in a tale for younger teen readers, *The Reluctant Vampire Queen* by Jo Simmons (Hot Key, £7.99) sees 15-year-old Mo proclaimed Vampire Queen of Great Britain against her democratic, vegetarian principles. Think Geek Girl with a supernatural twist.

To order any of these titles for a special price go to guardianbookshop.com or call 020-3176 3837



There will be blood in Jo Simmons's *The Reluctant Vampire Queen*: 'think Geek Girl with a supernatural twist'. Getty

Little Warrior



Johana Gómez, a young Venezuelan boxing champion, sets her sights on escaping poverty with the help of Edinburgh-based trainer, Gary Young.

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Fiction

When words are not enough

The Book of the Gaels

James Yorkston

Oldcastle, £9.99, pp256

The Scottish folk musician James Yorkston has recorded a string of critically acclaimed albums over a 20-year career. In his writing, however, he is drawn to artistic failure. His debut novel, *Three Crows* (2016), followed Johnny, a man returning to Fife after hard times in London force him to acknowledge that he's never going to make it as an artist. Now comes this charismatic tale of a struggling poet named Fraser who is about to learn the hard way that literature isn't going to feed his two boys.

Opening in hardscrabble west Cork in the mid-1970s, it's narrated by Fraser's 10-year-old son, Joseph, who, like his younger brother, Paul, spends a lot of time hungry and cold. Their mother drowned in a nearby lough when they were too young to remember, and grief-addled Fraser has since turned to verse. When a letter from a Dublin publisher arrives, it inspires a picaresque road trip to the city, hitchhiking, sneaking ticketless on to buses and stealing into churches to scoff the

communion wafers and bed down.

While there's not a shred of sentimentality here, flawed Fraser's love for his boys is absolute. It can't quell their hunger pains, but it's what will redeem him and save them. As for his poems, they appear throughout the novel, their spare, stricken lines the perfect foil for Joseph's child's-eye narrative in all its immediacy and madcap bravery.

It's noticeable that Fraser connects with more people by belting out folk songs from his homeland (he's another Scotsman); he earns more, too, by busking than he ever does bashing away on his typewriter. Indeed, the novel's later chapters – a fast-moving account of what happens when he and his lads fall into the clutches of a Dublin gangster – feel like a direct rebuke to the abstracted paralysis of those poems.

This is a novel in a minor key, and yet its rhythms are constantly evolving, drawing the reader closer. Listen out for it, and you'll even hear a note that might be described as poetic. **Hephzibah Anderson**

To order *The Book of the Gaels* for £9.29 go to guardianbookshop.com or call 020-3176 3837

Sarah Ruhl

‘It’s the ultimate age of Narcissus’

The US playwright talks to [Kate Kellaway](#) about the traumatic impact of Bell’s palsy on her life, the dangers of judging on appearances and why Jo from *Little Women* is her literary heroine

The US playwright Sarah Ruhl, 48, had recently given birth to twins when she discovered, after a lactation consultant noticed one of her eyes was drooping, that something was disconcertingly awry with her face. In her wonderful memoir *Smile: The Story of a Face* (out in paperback on 29 September), she writes about being diagnosed with Bell’s palsy and suffering postpartum depression at a point when she had a Tony-nominated play transferring to Broadway (the smile on the red carpet an impossibility).

Has writing *Smile* been a way of putting the experience of having Bell’s palsy behind you?

It was absolutely necessary for living the next chapter of my life. I didn’t even know how necessary it was. I’d resisted writing about it because it felt so personal. I’d resisted trying to make narrative sense of what had happened to me. Even after the book’s publication, when asked to retell the story, my mind would go blank. There was trauma there... Writing about it has helped me and I’ve connected with so many readers. And in a literal way, it has led to a diagnosis.

What do you mean?

An infectious diseases doctor read my book, somehow got my number, called me out of the blue and said: “I think you have third stage neurological Lyme disease.” I said: “That’s not possible, I’ve already been tested”. He said: “There are more sophisticated tests you can do now, you really ought to go.” So I went, tested positive and am now in treatment for that. What happened to me might have been a perfect storm: I had underlying Lyme, gave birth to twins and got Bell’s palsy.

And are you now able to talk about the moment when you first saw your changed face?

It was such a shock – after I looked in the mirror, I felt a completely different person. There was the worry, too, that I might have had a stroke. In a sense, the Bell’s palsy diagnosis was a relief.



Sarah Ruhl
photographed
in Brooklyn by
Maria Spann
for Observer
New Review,
September 2022.

Are you more wary now about judging by appearances?

Being in the theatre, I’m used to the truism – the false truism – that we read expression through the face, that it is our main access to the emotional life. The irony is that, as a playwright, I’ve all along been supplying actors with language. We have language, bodies, voices – we don’t just have the face. And while I don’t think of myself as someone who would have judged by appearances much before Bell’s palsy, it has given me a greater empathy for people who might have a mismatch between the outward and the inward.

Can you explain how not being able to smile made you miserable?

There is a neurological feedback loop where the more you smile, the happier you are... and the happier you are, the more you smile. Most people recover quickly from Bell’s

‘It was only years later I realised just how depressed I was’

palsy but I didn’t and the longer it went on, the more I was adjusting my internal landscape to match my expression of neutrality. It was only years later I realised just how depressed I was.

Do women need to be less invested in appearance?

As a feminist and writer, I used to think myself above it; I didn’t know the extent to which I cared or was dependent on how I felt about my appearance but then, when suddenly not able to smile for pictures, I felt there was this tool in my toolbox that was now lacking.

But our culture needs to lighten up on it. I think of girls on Instagram who are completely depressed, of their endless self reflections – this is the age of the selfie in all its hideousness. It’s the ultimate age of Narcissus – something has to give.

What are you currently working on?

A play coming to Lincoln Center: *Becky Nurse of Salem*, a rant about *The Crucible* – and the misogyny I see in it. Arthur Miller wanted to have sex with Marilyn Monroe but was married and felt bad about it. So he put his libidinal energy into the character of Abigail Williams, who wants to have sex with John Proctor. What’s sneaky is that while the rest of the play reads like historical fact, this was a fabrication. Abigail was 11. She never even met John Proctor.

What books are on your bedside table?

Sharon Olds’s latest: *Balladz*. I’ve always loved her – her poems opened up a portal in the world for me. *Cassandra at the Wedding* by Dorothy Baker, about twins, a reprint from 1962 – the prose is astonishing. And my friend Rachel M Harper’s book *The Other Mother*, about a lesbian couple that adopt a child, then split up.

What is the best memoir you’ve ever read?

St Augustine’s *Confessions* – he really cracked it. He worked out how to be open, how to make oneself vulnerable before the reader and God.

Do you prefer memoir to fiction?

I was suspicious of memoir in my 30s but the older I become, the more interested I am in the truth of people’s experience. During the pandemic, I was drawn to nonfiction because fictional universes seemed almost an amoral escape.

What play would you most like to have written?

A Midsummer Night’s Dream.

What is the best book you have ever received as a present?

The letters between the poets Elizabeth Bishop and Robert Lowell. My friend gave it to me when I was pregnant with the twins and on bed rest. It was a page-turner – I ended up making a play of their letters.

Who is your favourite literary heroine and why?

Jo from Louisa May Alcott’s *Little Women*. She’s a model for a writer, radical, sister and daughter, and a model for how to survive wartime, poverty and gender. Just wonderful.

Smile: The Story of a Face is published in paperback by Vintage (£9.99). To order a copy for £9.29 go to [guardianbookshop.com](#) or call 020-3176 3837

Puzzles

Guess the painting by Laura Cumming



This week's question:
Which monarch, by whom (above)? Answer next Sunday.

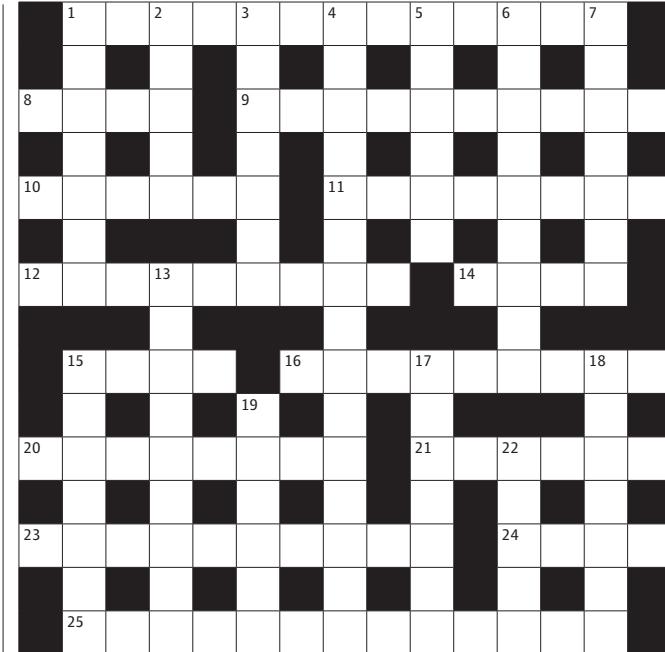
Last week's detail showed the bizarre "cornet" hairstyle of Margaret van Eyck, as portrayed by her husband Jan in 1439. This was high fashion in 15th-century Bruges, along with the squirrel-fur trim of the red woollen gown, all depicted with such exactitude. But the greatest attention is given to Margaret's face, to her fine arched brows, high forehead and the slight cast in one eye (where a mirror is reflected). Jan van Eyck paints his wife with the same piercing clarity you see in his own self-portrait. Once paired, their images are alas now apart: he is in London, while she remains in Bruges.



Everyman crossword No.3,962

Across

- More than regrets legacy: a top job abandoned (6,7)
- Catastrophe: ill-temper returns (4)
- Bone eaten by fearsome Tatars, allegedly (10)
- 'Robust' boat's submerged: bother! (6)
- Doing Brazilian dance, sing about a business degree (8)
- Explosive, a weapon mostly full of hot air (9)
- Land a fish (4)
- Young farm animal that comes up to your knee (4)
- Wanting G&T, having ordered escargots, the French dish (9)
- Losing heart, incorrect to rearrange performances (8)
- We're told of a system that describes a rising anchor (6)
- Regrettably, the realist is more underhand (10)
- Hollow lair by edge of forest (4)
- Way ace dramas recollected (including director)? (7,6)



7 Desired renovation of deanery (7)

13 Initially, battle; and latterly also clothing lending a visage anonymity? (9)

15 Cuba and Sweden denied Costa Rica could be a nation state (7)

17 Bird species, briefly something linked to flight (7)

18 Great people, they're on the map (7)

19 Lisper's to get up and thrash about (6)

22 Source of wine that's aged? (5)

Down

- Fifty kicked out of a singing party that's gone pear-shaped? (7)
- Rises from seats as Juliet sits in for Romeo (5)
- Tent-dwellers skip about, son falling onto bottom (7)
- Creative talent fellow's wanting, it is 'flair' by tacit arrangement (8,7)
- Punctual? Not unreliable Everyman (repeatedly) (2,4)
- In favour, fat heretic's prayer (3,6)

Emoji Prince songs

Guess the Prince hits from the emoji symbols.
Answers at the bottom of page 47



Set by Killian Fox

Sudoku classic

	4			7				
6			5 9					5
	9		3		5			8
	3			5 1				
2			4		9 3			
			1 7 9	2				
	1			8				7
			6				4	

Fill in the blank cells using the numbers 1 to 9.

Each number must appear just once in every row, column and 3x3 box.

SOLUTION No. 3,961

R	E	S	U	M	P	T	O	N	A	S	I	F
I	O	O	I	C								T
B	U	R	G	U	N	D	I	E	S	A	K	J
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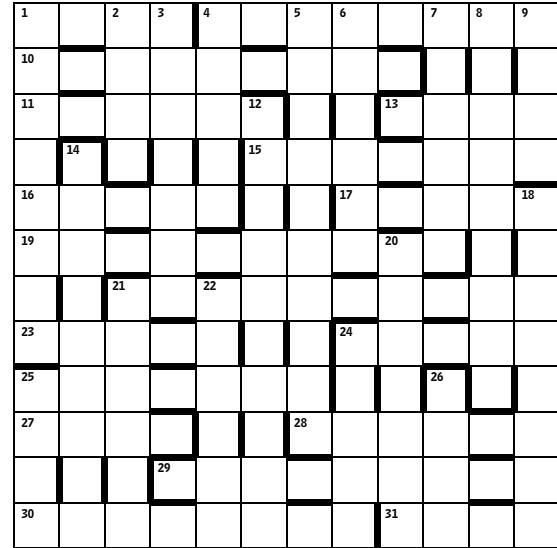
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Sheri Dailey, Radcliffe, Manchester
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SUDOKU SOLUTIONS

9	2	7	6	5	4	3	8	4	1
5	6	1	4	2	8	3	9	7	6
4	8	3	1	7	9	2	6	5	1
2	5	8	7	4	1	3	6	9	3
3	9	8	2	1	6	7	5	4	2
7	3	6	9	8	1	5	1	2	4
1	9	4	3	6	2	5	7	8	0
4	5	6	7	3	8	1	2	9	0
9	8	3	4	5	7	6	4	5	2
5	6	2	1	8	3	9	4	7	0

Azed No. 2,623 Plain



Name _____
Address _____
Post code _____

Across

- King not wanting vessel from the Netherlands (4)
- Mistake is occurring twice in resetting of perm (8)
- See everybody, a clue solved, in the groove? (9)
- Point in Ptolemaic system, as in variant of 10 (6)
- This horse I pen carelessly may be escaping (4)
- Cheese biscuit maybe Spooner's swallowed with fizzy pop? (7)
- Packs up loaves (5)
- Red dye is one, when mixed (5)
- Poppet giving hint about somebody turned aside (10)
- Street ameer converted, brightly coloured with festoons (!0)
- Choir following words of old song stank (5)
- With which ballet-dancer kicks off jump? (5)
- Victoria and suchlike showing expression at home with middle of reign (7)
- Local spat now hidden (in part) (4)
- Sweet potato was served, 'eated inside (6)
- Fragrant additive – some rock's containing this, not half (9, 2 words)
- Stone square round Vincent's home for a time – unlike his famous work? (8)
- Indication of some rock fan being bowled over? (4)

Down

- Climber nipped by wingless fly complained (8)
- Fine light fuse (4)
- Grass turned up admitting need for bottle (7)
- What waiters offer us after draughts? (5)
- Fishy perhaps, as in a cubist's doodle (10)
- Roller parking? Delay follows (6)
- Measure including old coin with money (6, 2 words)
- Has wobbly movement? Not !! Not true if I've this (9)
- Moved faster switching halves for advantage (4)
- Brie, rotten, going off? It's bright green and watery (10)
- Love to stretch out, hot, inside cover, one of many to be seen in tea plantation? (9, 2 words)
- One undressed may turn red with this – Ol (8)
- Electronic resistor? It's turned calmer with one installed (7)
- Being dressed up in it makes one bristle (6)
- Prone to sniffiness? John may make you this by the sound of it (6)
- Pro demanding money (5)
- Contraction gripping wife pressed from below (4)
- Cadenzas perhaps, sensible if lacking depth (4)

The Chambers Dictionary (2014) is recommended.

Azed No. 2,620 solution & notes

¹	B	²	I	³	B	⁴	L	⁵	E	⁶	T	⁷	H	⁸	U	⁹	M	¹⁰	P	¹¹	I	¹²	N	¹³	G
¹⁰	A	¹¹	C	¹²	R	¹³	O	¹⁴	M	¹⁵	I	¹⁶	O	¹⁷	N	¹⁸	E	¹⁹	B	²⁰	N	²¹	O	²²	A
¹³	S	H	O	N	A	¹⁴	B	¹⁵	U	¹⁶	S	¹⁷	T	¹⁸	A	¹⁹	G	²⁰	U	²¹	T	²²	E	²³	D
¹⁵	K	I	N	G	L	E	S	¹⁶	C	¹⁷	I	¹⁸	T	¹⁹	O	²⁰	L	²¹	F	²²	P	²³	F	²⁴	P
¹⁷	E	L	C	H	I	R	E	¹⁸	V	¹⁹	E	²⁰	T	²¹	T	²²	U	²³	R	²⁴	W	²⁵	U	²⁶	D
²⁷	L	E	A	R	I	G	S	²⁸	²⁹	³⁰	³¹	³²	³³	³⁴	³⁵	³⁶	³⁷	³⁸	³⁹	⁴⁰	⁴¹	⁴²	⁴³	⁴⁴	⁴⁵

Across 1, bib let humping; 14, US tag in but; 15, King Le(ar); 18, DE TT ever (rev.); 26, (m)en in Goa; 29, re + w in dud; 30, it in Arsène (gentleman thief created by Maurice Leblanc); 33, stand + anag.

Down 1, ask in bet; 5, ref. Goodbye, Mr Chips, 1934 novella by James Hilton; 7, In(l)go; 19, ref 'cheap tin trays' in John Masefield's poem Cargoes; 22, f(lav)ours.

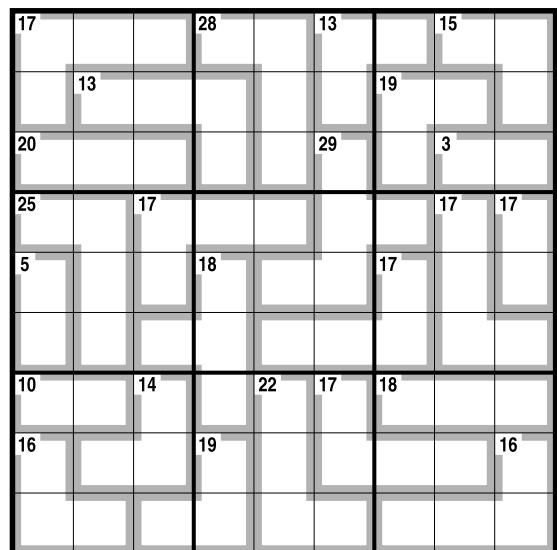
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Martin Green, Altrincham, Cheshire
JA Machling, Castle Douglas, Dumfries & Galloway
AM Price, Maidenhead, Berkshire

Rules and requests

£25 in book tokens for the first three correct solutions opened.
Solutions postmarked no later than Monday week to:
Azed No. 2,623, The Observer, 90 York Way, London N1 9GU.

Killer by Godefridus



Normal Sudoku rules apply, except the numbers in the cells contained within grey lines add up to the figures in the corner. No number can be repeated within each shape formed by the grey lines.

Emoji answers

1. Purple Rain 2. 1999 3. Little Red Corvette 4. When Doves Cry 5. Kiss

Chess by Jonathan Speelman

Diagram 1

Nepo played 16...Qe7. Why was this a blunder? (see the first game)

The 9th Sinquefield Cup concluded a week ago today in a rapidplay playoff for first between Ian Nepomniachtchi and Alireza Firouzja. In their game in the tournament proper, Nepo as White had gained a superior rook endgame and won against mistakenly passive defence. This time too as White he got a better endgame, but Firouzja defended himself admirably actively and held. Firouzja then won the second at a canter, after Nepo blundered a piece (see diagram 1). Firouzja thus added victory in the Sinquefield Cup to his demolition job in the rapidplay and blitz days earlier. And he is also the overall tour winner ahead of Wesley So.

There really shouldn't have been a playoff at all, as a couple of hours earlier Nepo had messed up a clearly winning position against Hans Niemann by trying too hard. He could have liquidated, choosing between two different winning lines admittedly both requiring some care, but instead attempted to make it even clearer, achieving exactly the opposite.

The final scores were Firouzja and Nepo 5/8; So and Fabiano Caruana 4.5; Lenier Dominguez 4; Niemann and Levon Aronian 3.5 and Maxime Vachier-Lagrave and Shakhriyar Mamedyarov 3. Before his withdrawal described last week, Magnus Carlsen got 1.5/3 – a win against Nepo, a draw with Aronian and the loss to Niemann – but since he played fewer than half of the games these were scrubbed from

the tournament table, though they will be rated by Fide.

Carlsen's withdrawal cast a long shadow over the tournament. Although he didn't directly accuse Niemann, the implication was clear and indirectly confirmed by the organisers, who increased security with searches of the players and a 15-minute delay on the internet transmission. But clearly there was no evidence against Niemann or they would have slung him out.

Not only did the tournament lose the world champion but it also now had an odd number of players. A bye resulted, muddying the interim score tables. And the colour balance of some of the players was disturbed: for instance, So had three whites and five blacks.

For all that it was a fine and fiercely fought contest. After the early loss to Nepo, Firouzja won three times and then triumphed in the playoff game. He rode his luck quite a bit, but his relentless aggression prevailed.

Alikeza Firouzja v Ian Nepomniachtchi
St Louis 2022 (playoff game 2)
English Opening

1 c4 Nf6 2 g3 e5 3 Bg2 c6 4 Nf3 e4 5 Nd4 d5 6 cxd5 Qxd5 7 e3 7 Nc2

more common.
7 ... Na6?! This is often a good move in the complex of lines after 4...e4 but here it's a bit dubious. Bc5 and Qe5 are most common.

8 d3 Bb4+ 9 Nc3 9 Bd2 Qe5 10 dxe4 Nxe4 11 Bxb4 Nxb4 12 0-0 should give some edge.

9 ... Bxc3+ 10 bxc3 Nc5 11 c4 Qe5 11 ... Qh5! was best when if 12 Qxh5



1 Alireza
Firouzja v Ian
Nepomniachtchi
(to play)



2 Alireza Firouzja
(to play) v Ian
Nepomniachtchi



3 Alireza Firouzja
v Shakhriyar
Mamedyarov (to play)

(possibly also 12 dxe4 Qxd1+ 13 Kxd1 Nfxe4 14 Rf1) 12...Nxd3+ 13 Ke2 Nxf5 14 Bxe4 Nxc1+ 15 Raxc1 is about equal.

12 dxe4 Ncxe4 13 0-0 c5

14 Nb3 14 Nb5 was tempting but this is better.

14 ... 0-0 15 f3! Nd6 16 e4! See Diagram 1.

16 ... Qe7? Blundering. Instead 16...Nxc4 17 f4 Qc3 18 e5 was very complicated but pretty good for White.

17 e5! Nxc4 Or 17...Qxe5 18 Bf4.

18 exf6 Qxf6 19 Qd5! Having won a piece you must still keep on playing and this takes a vital pawn too.

19 ... Be6 20 Qxc5 h6 21 f4 Rad8 22 f5

b6 23 Qc7 Rc8 24 Qf4 The cold-blooded 24 Qxa7 Bxf5 25 g4 simply won.

24 ... Bd7 25 Qd4 Qxd4+ 26 Nxd4 Rfd8

27 Bf4 Ba4 28 Nf3 Bc2 29 g4 Nb2

30 Ne5 Ba4 31 Rac1 Rxc1 32 Rxc1f6

33 Ng6 Nd3

Diagram 2

34 Rc7 The knight protects the f4 bishop, so Nepo resigned.

Diagram 3

In this mind-bogglingly complicated position, computer engines like 22...b6! and if 23 d3 Ra7 24 Bxe4 Qd6 25 Rf4 Ne5 with apparently a large advantage. But the out-of-form Mamedyarov lost in just a few more moves.

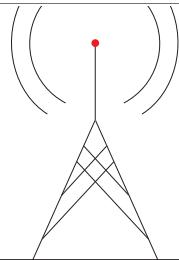
22 ... Nf8 23 Qc3 Ne6 24 Rf4 f5?!

Weakening. 24...Bd7 was better, losing the pawn but keeping more control.

25 d3 Nd4?? And this is horrible. 25...Qxa2 26 Ra1Qd5 27 dxe4 Qd4 was still well within bounds.

26 e3 Qxa2 27 Ra1Qe6 28 dxe4

Winning a piece so Shak resigned.



Television

By Hollie Richardson

Films by
Jonathan Romney

The week's highlights

Today

Pick of the Day

Bloodlands

BBC One, 9.05pm

The Jed Mercurio-produced police procedural set in Northern Ireland returns for a second season, with James Nesbitt back as straight-faced DCI Tom Brannick, and Charlene McKenna as DS Niamh McGovern. It opens with an eventful flashback to Tom in 1998 – doing something naughty that requires him to wear a balaclava. The dramas of that night might just be linked to the murder case he is trying to solve in the present day.



Frozen Planet II

BBC One, 8.05pm

In tonight's hypnotising hour spent with David Attenborough in the Arctic Ocean: two polar bears become best pals for a day of dancing on ice and playing hide and seek; a harp seal pup impressively gains 2kg a day; and a walrus, quite understandably, goes to violent lengths to get the best sunbathing spot. HR

Stolen: Catching the Art Thieves

BBC Two, 8.05pm

Who knew that art was the most lucrative crime after guns and drugs? This series profiles terrifying art heists. Tonight: the submachine gun-enabled theft of \$30m worth of paintings from the National Museum in Stockholm. From thieves burning cars to an investigation reaching as far as Hollywood – it's a wild ride. Alexi Duggins

Film

Nico, 1988

(Susanna Nicchiarelli, 2017)

London Live, 9pm

What becomes a legend most? Shaking off the burden of myth and embracing the unglamorous everyday – as in Italian writer-director Nicchiarelli's fictionalised take on the legendary German singer's sojourn in Manchester towards the end of her life. Danish actor Trine Dyrholm plays the woman born Christa Päffgen, haunted by her past as Fellini player, Warhol associate and voice of the early Velvet Underground, and restarting her career with a ramshackle young backing band. Some musical sequences reinvent Nico as more of a full-on rocker than she ever was, but Dyrholm acutely evokes the humanity and wit behind the doomy persona. An involving, empathetic, intelligent tribute. JR

Monday

Pick of the Day

The State Funeral of HM Queen Elizabeth II

BBC One, from 8am

The Queen is laid to rest today. At 10.44am, her coffin will be taken in from the Palace of Westminster to Westminster Abbey, and the funeral will begin at 11am. Afterwards, the coffin travels in procession from Westminster Abbey to Wellington Arch, from where it goes to Windsor. The hearse will then take the coffin along the Long Walk to St George's Chapel at Windsor Castle, where a committal service will take place. HR



House of the Dragon

Sky Atlantic, 9pm

Incest is a rite of passage for the royals of Westeros. Now that Rhaenyra can tick off "cheeky dalliance with uncle Daemon", as well as "racy night with Ser Criston Cole" – she's ready to choose her husband. Criston, however, can't kiss and forget as easily as the princess, who is the reason he broke his knightly vows. HR

Question Team

Dave, 10pm

Season two of the quiz where Richard Ayoade's guests take turns to set questions continues. This week goes way beyond the usual panel show boilerplate with Holly Walsh rebooting *Robot Wars*, a Jonathan Ross crash course in superheroes and Desriree Burch overseeing a truly unmissable round on cartoons. Graeme Virtue

Film

Destry Rides Again

(George Marshall, 1939)

Film4, 1.35pm

Proof that the western has been spoofing itself almost as long as the genre has existed – yes, long before *Blazing Saddles* (see Thursday 22). There was once a Max Brand novel of the same title, and a 1932 adaptation starring Tom Mix – but this version rebrands and remixes to its own agenda. James Stewart plays the – what else? – mild-mannered lawman who refuses to carry a gun, but still manages to clean up the dirty town of Bottleneck. His drawling sang-froid is imitable as ever, but the film justifiably remains most famous for Marlene Dietrich's saloon belle Frenchy and her raucous See What the Boys in the Back Room Will Have; she sends herself up with thigh-slapping glee. JR

Tuesday

Pick of the Day

Crossfire

BBC One, 9pm

Welcome to paradise... Well, that's what Jo's (Keeley Hawes) resort holiday with her toxic husband and a swimming pool overcrowded with loud kids is sold as in this new three-part thriller. But trouble arrives when gunshots are fired in the pool area and guests start running for their lives. Created and written by Louise Doughty (author of *Apple Tree Yard*), the series is propulsive from the off, with plenty of peek-through-your-fingers moments.



Storyville: One Day in Ukraine

BBC Four, 9pm

Immediately haunting, this documentary opens with the camera rolling as the person holding it makes their way down the escalators of a seemingly empty and silent metro station. At the bottom, we find people of Ukraine sheltering for their lives. What follows is 24 hours of real-life footage from 14 March 2022 to chart a snapshot of life after invasion.

Cunk on Earth

BBC Two, 10pm

Giving David Attenborough a run for his money, Diane Morgan is back as Philomena Cunk (from *Charlie Brooker's Weekly Wipe*) in this very funny mockumentary to ask the big questions about our planet and civilisation, such as: "Was the invention of writing a significant development? Or more of a flash in the pan like rap metal?" HR

Film

Topsy-Turvy

(Mike Leigh, 1999)

Film4, 12.15am

Mike Leigh watchers were baffled when he announced a film about Gilbert and Sullivan, but his venture into Victoriana makes perfect sense if you consider the Dickensian streak running through his social portraits. The first of what would become a 19th-century trilogy (with *Mr Turner* and *Peterloo*), here's a richly textured portrait of a whole swathe of society, from fashionable drawing rooms to the wings of the D'Oyly Carte company, as Messrs G and S (Jim Broadbent, Allan Corduner) reinvent their successful formula with *The Mikado*. Shining among a superb cast are Katrin Cartlidge, Martin Savage and Shirley Henderson, whose rendition of *The Moon and I* is a gentle but irresistible jolt to the tear ducts. JR

Wednesday

Pick of the Day

Dispatches: Broke – Britain's Debt Emergency

Channel 4, 10pm

Despite being called "insignificant" compared to the recent royal news by a certain BBC reporter, the cost of living crisis certainly hasn't disappeared – in fact, it's set to get even worse. In this special *Dispatches* episode, Citizens Advice invites cameras to listen to their debt advisers – and some of the 14m people predicted to be forced into debt this autumn, such as mum Carly who is dealing with a £20,000 payday loan debt.



Sky Arts Book Club

Sky Arts, 8pm

Raven Smith – AKA "the funniest man on Instagram" – joins hosts Andi Oliver and Elizabeth Day to talk about his recently published hilarious book, *Men*. Tahmima Anam also talks about her 2021 tech-satire novel, *The Startup Wife*, while ultimate bookworm Simon Savidge shares his recommendations.

The Great

Channel 4, 11.05pm

In the penultimate episode of season two of this wonderfully bizarre period drama: baby Paul arrives (huzzah!), Georgina returns to court a new woman, and Marial finds herself newly engaged. But none of this can distract Peter from worrying about Catherine finding out that he, as he so eloquently puts it, "fucked her mother and killed her". HR

Film

Summer of Sam

(Spike Lee, 1999)

GREAT! Movies, 9pm

One of Spike Lee's odder joints, a hothouse evocation of New York in 1977, and an Italian-American neighbourhood in the Bronx. Temperatures are rising and the presence of killer "Son of Sam" is feeding a mood of fear and suspicion. A gritty ensemble piece, ripe with atmosphere, nervous energy and pre-AIDS sex, it stars – among others – John Leguizamo, Mira Sorvino, Bebe Neuwirth and co-writer Michael Imperioli, of *Sopranos* fame, with supporting luminaries including Broadway legend Patti LuPone, the great Ben Gazzara, and eminent journo Jimmy Breslin as himself. Like so many US films, it gets punk wrong, with Adrien Brody's spike-topped rebel something of an embarrassment. Otherwise, it crackles. JR

Thursday

Pick of the Day

John and Joe Bishop: Life After Deaf

ITV, 9pm

After spending a decade trying to "fix" his son's deafness (caused by an autoimmune condition), comedian John Bishop is instead choosing to learn British Sign Language and find out more about the deaf community. In this moving documentary, Bishop prepares to deliver a set to a deaf audience, while also unpicking the issues his family have faced along the way. By the end, we'll see his live performance.



Celebrity MasterChef: The Final

BBC One, 8.30pm

After a competition that has seen the likes of a *Strictly* dancer, a Chuckle brother, a drag queen and the nation's most famous choirmaster prove their cooking skills, it's time for the final. The three celebrity finalists must present a faultless three-course meal for judgment by John Torode and Gregg Wallace. No pressure, then.

My Grandparents' War: Keira Knightley

Channel 4, 9pm

From *Atonement* to *The Imitation Game*, Keira Knightley has had her fair share of second world war drama roles. Tonight, the actor becomes enthralled by the deeply moving wartime love story of her sonar operator grandfather and brave volunteer grandmother. HR

Film

The Producers

(Mel Brooks, 1968)

BBC Four, 9pm

A double bill from irrepressible Hollywood piss-taker Mel Brooks. First, his classic showbiz comedy, at once late-60s creaky and evergreen, not least because of the joyous venting of neurosis by Gene Wilder as anxious accountant Leo Bloom. The film makes strange watching today, as so many actual musicals since then have been far more dubious than *Springtime for Hitler*, with its goofy one-liners – "Don't be schtupid, be a smarty..." – which now looks as cosy as *The Student Prince*. Then at 10.30pm, 1974 western send-up *Blazing Saddles*, with Cleavon Little's black sheriff, Harvey Korman's villain Hedley Lamarr (Hedy wasn't amused), campfire fart gags, and Madeline Kahn's immortal Dietrichian vamp Lili von Shtupp. JR

Friday

Pick of the Day

Strictly Come Dancing

BBC One, 7pm

Following last weekend's postponement, the *Strictly* launch show is taking place tonight. Rose Ayling-Ellis and Giovanni Pernice kick off the new series with a reprise of their winning routine – AKA last year's best TV moment. It's then time to get the newly spray-tanned celebrities into their sequins and partnered up with the professionals. Matt Goss, Fleur East and Jayde Adams are just some of the 15 contestants who'll be shimmying and shaking.



Ghosts

BBC One, 8.50pm

Now in its fourth season, Jim Howick's supernatural sitcom is still on top comedy form. When Alison (Charlotte Ritchie) finally welcomes her first guests to her new bijou B&B, scoutmaster Pat (Jim Howick) teaches peasant Mary (Katy Wix) about the joys of taking a holiday. He's particularly passionate about breakfast buffets (but aren't we all?)

Am I Being Unreasonable?

BBC One, 9.50pm

Also postponed from last week, Daisy May Cooper's peculiar tragi-comedy is well worth the wait. In tonight's first of six episodes, Nic (Cooper) is a bored mother-of-one who is unhappy in her marriage and privately grieving for someone she cannot tell anybody else about. That is until new mum friend Jen (Selin Hizli) comes along... HR

Film

After Yang

(Kogonada, 2022)

Sky Cinema Premiere, 2.20pm, 12.10am

Korean-American director Kogonada made the superb debut feature *Columbus*; his follow-up is a witty, gorgeously imaginative piece of philosophical sci-fi. It's set in a future America hugely influenced by Asian culture, where intelligent artificial humanoids are standard household items. Colin Farrell and Jodie Turner-Smith are the couple who have given their adoptive daughter a synthetic big brother, Yang (Justin H Min), to keep her connected with her Chinese identity. When a malfunction sends Yang into a coma, it's time to get him repaired, but then he starts to yield his secrets... The film arguably crams in more ideas than it can accommodate, but it's witty, sophisticated, beautifully acted and a joy to look at. JR

Saturday

Pick of the Day

KaDeWe: Our Time Is Now

BBC Four, 9pm & 9.45pm

Set in a precarious 1920s Berlin, when animosity and social disparity were heightened, this is a gritty but beautifully crafted six-part drama about the lives of four people associated with the Jewish-owned Kaufhaus des Westens department store. In tonight's opening double bill, we meet the owner's modern-minded daughter Fritzi Jandorf (Lia von Blarer, below, with Joel Basman as Harry) who has bold plans for the store with the help of ambitious shop assistant Hedi Kron (Valerie Stoll).



Kylie at the BBC

BBC Two, 9.10pm

Last seen in her dungarees for the final ever episode of *Neighbours* this summer, it's now time for the pop princess to get her "at the BBC" treatment. From her early Stock, Aitken & Waterman hits to an indie collaboration with Nick Cave and every glossy hit that came after (*Spinning Around! Can't Get You Out of My Head!*), it's the ultimate Kylie night.

Strictly Come Dancing

BBC One, 6.45pm

It's time for the couples to get their first dances out of the way. Strap in for over two hours of foxtrots, salsas and waltzes as the 15 pairs take to the floor. The judges' scores will then be carried over to next week when viewers will also be able to vote. The first partners will then be eliminated in Sunday's episode. HR

Film

Boyz N the Hood

(John Singleton, 1991)

BBC One, 11.50pm

The late John Singleton, along with names like Matty Rich, Leslie Harris and the Hughes Brothers, spearheaded an early 90s New Wave of Black American cinema that somehow didn't stay the course; and he was been forthright about why Hollywood wouldn't allow it to. His debut, a South Central LA drama, endures as a portrait of a generation: Cuba Gooding Jr is Tre, trying to live the straight life while his friend Doughboy (Ice Cube) is a gang member with the Crips. Mixing coming-of-age melodrama with lucid social realism, *Boyz* astutely channels the energies of contemporary West Coast rap. Laurence Fishburne plays Tre's dad, Angela Bassett makes a striking early appearance, and jazz bass maestro Stanley Clarke scores. JR

Radio

By Stephanie Billen

Picks of the Week

In an atmospheric *Between the Ears* (Sunday, Radio 3, 6.45pm), poet Kim Addonizio follows in the footsteps of author Jack Kerouac spending time at a California fire lookout tower. Above the treeline in the Sequoia national forest, she scans the horizon every 15 minutes looking for "smokes". For Kerouac, the experience was also about pursuing enlightenment from the "viewpoint of solitude". In practice he found his solitude agonisingly difficult. For Addonizio, the early warning system takes on a deeper significance as she contemplates a future with ever more catastrophic fires.

For the last of her series, *Princess* (Wednesday, Radio 4, 11.30am), Anita Anand talks to MP Stella Creasy and folklorist Dr Juliette Wood about Elsa from *Frozen*. Creasy notes the progressive nature of her character as a princess who is not waiting for a prince and who becomes "this amazing free spirit because she gets to be who she is". At the same time, the panel acknowledges that Disney is a follower of social trends rather than a trendsetter and that the studio was looking to the past and Hans Christian Andersen's *The Snow Queen* for much of the movie's inspiration.

"What's the next bit of the story? ... You need to have your entire franchise all worked out." One of the funniest sketches from Gemma Arrowsmith's *Sketched Out* (Thursday, Radio 4, 6.30pm) reveals how a simple Jane Austen movie escalates into the "Pemberley Cinematic Universe" with sequels promising fantastical plot developments while ensuring that things remain "gritty and real" and that "everyone swears all the time." Elsewhere Arrowsmith discovers that her own future is in jeopardy after sought after actor Paterson Joseph is drafted in to improve her show's ratings.

New drama series *One Five Seven Years* (Friday, Radio 4, 2.15pm) explores a world in which some people have Extended Life Syndrome, living twice as long as everyone else. Anya (Rose Wardlaw) is delivering a new ELS testing scheme but is disconcerted when her boyfriend wants the test himself.

As in the best sci-fi, this compelling story has contemporary resonances, evoking real-life issues about medical testing and the perils of looking too far into the future.



Stella Creasy:
all about Elsa.
Ken McKay/ITV/
Rex/Shutterstock

Tuesday 20



Michael Palin: Into Iraq, Channel 5, 9pm
The broadcaster sets off on another ambitious journey

BBC One

BBC Two

ITV

Channel 4

Channel 5

BBC Four

6.0 Breakfast (T) **9.15** Morning Live (T) **10.0** Northern Justice (T) **10.30** For Love Or Money (T) (R) **11.15** Homes Under the Hammer (T) **12.15** Bargain Hunt (T) (R) **1.0** News (T) **1.30** Regional News (T) **1.45** Doctors (T) **2.15** Money for Nothing (T) (R) **3.0** Escape to the Country (T) **3.45** Antiques Road Trip (T) **4.30** The Tournament (T) **5.15** Pointless (T) **6.0** News (T) **6.30** Regional News (T) **7.0** The One Show (T) **7.30** EastEnders (T) Frankie finally tells Mick about her opportunity in Scotland.

6.30 Money for Nothing (T) (R) **7.15** Antiques Road Trip (T) (R) **8.0** Sign Zone: Mary Berry – Cook & Share (T) (R) **8.30** Nadia's Everyday Baking (T) (R) **9.0** News (T) **12.15** Politics Live (T) **1.0** Chase the Case (T) (R) **1.45** Eggheads (T) (R) **2.15** Politics Live (T) **3.15** Gardening Together With Diarmuid Gavin (T) **3.45** Home Is Where the Art Is (T) (R) **4.30** Murder, Mystery and My Family (T) (R) **5.15** Flog It! (T) (R) **6.0** House of Games (T) **6.30** Unbeatable (T) **7.0** Villages By the Sea (T) (R) **7.30** Iolo: A Wild Life (T)

6.0 Good Morning Britain (T) **9.0** Lorraine (T) **10.0** This Morning (T) **12.30** Loose Women (T) **1.30** News and Weather (T) **1.55** Local News and Weather (T) **2.0** Dickinson's Real Deal (T) The presenter and his team are in Crewe, Cheshire. **3.0** Tenable (T) **4.0** Tipping Point (T) **5.0** The Chase (T) **6.0** Local News and Weather (T) **6.30** News and Weather (T) **7.30** Emmerdale (T) Leyla is in for a shock, and Amelia decides to move out. Faith and Pollard have a drunken afternoon.

6.10 Countdown (T) (R) **6.50** 3rd Rock from the Sun (T) (R) Double bill. **7.40** Everybody Loves Raymond (T) (R) Triple bill. **9.0** Frasier (T) (R) Triple bill. **10.30** Ramsay's Kitchen Nightmares USA (T) (R) **11.25** News (T) **11.30** The Great House Giveaway (T) (R) **12.30** Steph's Packed Lunch (T) **2.10** Countdown (T) **3.0** A Place in the Sun (T) (R) **4.0** Chateau DIY (T) **5.0** Moneybags (T) **6.0** The Simpsons (T) (R) **6.30** Hollyoaks (T) (R) **7.0** News (T)

6.0 Milkshake! **9.15** Jeremy Vine (T) **12.45** Holiday Homes in the Sun (T) **1.40** News (T) **1.45** Home and Away (T) **2.15** **Film** Saving Billy (Roxy Shih, 2021) (T) **4.0** Bargain Loving Brits By the Sea (T) (R) **5.0** News (T) **6.0** Cash in the Attic (T) **6.55** News (T) **7.0** Dogs Behaving (Very) Badly (T) (R) Trainer Graeme Hall arrives in Leeds, where English bulldog Wilson's destructive behaviour is making his owner so distraught that she is considering having him rehomed. **7.55** News (T)

7.0 Great American Railroad Journeys Talkeetna to Juneau (T) (R) (2/10) Michael Portillo continues to explore Alaska, helping a homesteader fell a tree to clear land for a log cabin and meeting scientists studying the northern lights.

8.0 Celebrity MasterChef (T) **9.0 Crossfire** (T) New series. Jo Cross's world is shattered when gunmen attack the Spanish hotel where she's holidaying with her family and friends. The ensuing horror puts lives at risk and exposes numerous secrets. Drama with Keeley Hawes and Anneka Rose.

8.0 The Hotel People (T) (R) Kyle worries about running out of food for a big event. **9.0 The Boys from Brazil: Rise of the Bolsonaros** (T) (3/3) A look at Jair Bolsonaro's time as president of Brazil since his inauguration in 2019, a period that has had a profound effect on the country and the world.

8.0 Vera Recovery (T) (R) (2/6) DCI Vera Stanhope is called to the scene when the body of addiction support worker Angela Konan is found hidden in the bleak woodlands of Northumberland national park. Crime drama with Brenda Blethyn, Ibinabo Jack, Paul Kaye.

8.0 The Great British Bake Off (T) Noel Fielding and Matt Lucas present biscuit week, which sees the baker's make illusion macarons, a fruity favourite and a 3D mask of biscuits. **9.30 First Dates Hotel** (T) Chef Georgia is paired with Nick, and is impressed by his knowledge of local produce.

8.0 The Yorkshire Vet (T) Julian performs an emergency blood plasma transfusion on a baby alpaca. **9.0 Michael Palin: Into Iraq** (T) New series. The former Python embarks on an epic journey through Iraq, following the Tigris river for more than 1,000 miles from its source to the Persian Gulf.

8.0 Keeping Up Appearances (T) (R) Hyacinth tries to land a part in Emmet's play. **8.30 Ever Decreasing Circles** (T) (R) Martin finds out that Paul has bought a neighbour's house with plans to let it. **9.0 Storyville: One Day in Ukraine** (T) A snapshot of one day in the country, filmed on 14 March.

10.0 News (T) **10.30 Regional News** (T) Weather **10.40 Ambulance** (T) (R) Crewmates Paula and Phil attend a patient who is feeling suicidal. **11.40 Blankety Blank** (T) (R) Revival of the 1980s quiz, hosted by Bradley Walsh. **12.15 RuPaul's Drag Race UK** (T) (R) **12.35** Weather (T) **12.40** News (T)

10.0 Cunk on Earth In the Beginnings (T) (1/5) New spoof documentary series. **10.30 Newsnight** (T) Weather **11.15 Martin Compston's Scottish Fling** (T) (R) (2/6) **11.45 Boys from Brazil: Rise of the Bolsonaros** (T) (R) (3/3) **12.45 Sign Zone** Celeb MasterChef (T) (R) Double bill. **2.15** Saving Lives at Sea (T) (R) **3.15** This Is BBC Two

10.0 News (T) Weather **10.30 Local News** (T) Weather **10.45 The National Television Awards 2022** (T) (R) Joel Dommett hosts the 27th edition of the ceremony from Wembley Arena. **1.0 Shop: Ideal World 3.0** Take the Tower (T) (R) **3.50** Unwind With ITV (T) **5.05** Dickinson's Real Deal (T) (R)

10.35 Rosie Jones's Trip Hazard (T) Fay Ripley joins the comedian in Pembrokeshire. **11.35 Gogglebox** (T) (R) **12.35 The Great British Bake Off: An Extra Slice** (T) (R) **1.30** The Last Leg (T) (R) **2.25** **Film** Goat (Andrew Neel, 2016) (T) **4.05** New Life in the Country (T) (R) **5.0** Amazing Spaces (T) (R)

10.0 World's Most Luxurious Prison (T) (R) A look inside Norway's Halden facility. **11.05 My Son the Serial Killer** (T) (R) **12.05 The Yorkshire Ripper: Born to Kill** (T) (R) **1.0** The Live Casino Show (T) **3.05** British Airways 24/7 (T) (R) **3.55** Building the Channel Tunnel: 25 Years On (T) (R) (1/2)

10.20 Seamus Heaney and the Music of What Happens (T) (R) Documentary about the life and work of the Irish poet. **11.50 The Celts: Blood, Iron and Sacrifice** (T) (R) (3/3) **12.50 Great American Railroad Journeys** (T) (R) **1.50** The Search for a New Earth (T) (R)

Other channels

7.0 Richard Osman's House of Games **7.40** Room 101 **8.20** Would I Lie to You? **9.0** QI **XL 10.0** Mel Giedroyc: Unforgivable **11.0** QI **XL 12.0** Mock the Week **12.40** QI **1.20** QI **XL 2.20** Room 101 **2.50** Would I Lie to You? **4.0** Teleshopping

12.05 First Dates Hotel **1.15** Married at First Sight **2.15** Celeb Cooking School **3.10** Below Deck **4.0** Ramsay's Kitchen Nightmares USA **4.45** Brooklyn Nine-Nine Double Bill

Don't Hate the Playaz **2.35** Totally Bonkers Guinness World Records

Sky Max **6.0am** Stargate SG-1 Double Bill **8.0** The Flash **9.0** DC's Legends of Tomorrow **10.0** Supergirl **11.0** NCIS: New Orleans Double Bill **1.0** Hawaii Five-0 **2.0** MacGyver **3.0** DC's Legends of Tomorrow **4.0** The Flash **5.0** Supergirl **6.0** Stargate SG-1 Double Bill **8.0** A League of Their Own **9.0** The Blacklist **10.0** Strike Back: Vendetta **11.0** Brassic **12.0** SWAT **1.0** The Force: North East **2.0** Football's Funniest Moments **2.45** Road Wars **3.15** Hawaii Five-0 **4.10** MacGyver **5.0** Highway Patrol Double Bill

On the radio

Radio 3

6.30am Breakfast.

Petroc Trelawny

presents **9.0** Essential

Classics. With Georgia

Mann. **12.0** Composer

of the Week: Mayer (R)

2.50 **10.0** Lunchtime

Concert: Granada Festival

Highlights. Mendelssohn:

String Quartet No 3 in D,

Op 44/1. Casals Quartet.

Paisiello: Variations

on Nel cor più non mi

sento, duet from La

molinara. Vivica Genaux

(mezzo-soprano),

Giangiacomo Pinardi

(guitar). Schumann:

Fantasiestücke, Op 73.

Tabea Zimmermann

(viola), Javier Perianes

(piano). **1.45** **2.0**

Afternoon Concert.

The Bavarian Radio

Symphony Orchestra

in Strauss's *An Alpine*

Symphony. **5.0** In Tune

7.0 In Tune Mixtape

7.30 In Concert. Daniel

Kidane: Sun Poem. Frank

Bridge: Enter Spring.

Elgar: Symphony No 2.

London Symphony

Orchestra, Sir Simon

Rattle. Recorded at the Barbican, London, on 11 September. **10.0** Free Thinking: The Lindisfarne Gospels and New Discoveries **10.45** The Essay: Coming Home - Dr Shahed Yousaf (2/5) **11.0** Night Tracks **12.30** Through the Night

Radio 4

6.0am Today **8.31** (LW)

Yesterday in Parliament

9.0 The Life Scientific:

Emily Holmes on How

to Treat Trauma (3/7)

9.30 One to One (3/7)

9.45 (LW) Daily Service

9.45 (FM) Book of

the Week: Fen, Bog &

Swamp, by Annie Proulx.

(2/5) **10.0** Woman's

Hour **11.0** The Curious

Cases of Rutherford &

Fry (6/6) **11.30** Icon:

Read All About It. Press

intrusion into the lives

of Elizabeth Taylor

and other celebrities.

(2/6) **12.0** News **12.01** (LW) Shipping Forecast

12.04 Call You and

Yours **1.0** The World

at One **1.45** The Boy

in the Woods: Hidden

Clues. With Winifred

Robinson. (7/10) **2.0**

The Archers (R) **2.15**

Drama: Calls from Far

Away, by Katherine

Soper. Science fiction

drama about change

and what defines a life.

Maimie McCoy and Tom

Glenister star. **3.0** Short Cuts: Memento Mori (3/5) **3.30** (FM) BBC National Short Story Award 2022 (2/5) **4.0** The Listening Project **4.30** Great Lives: Astrid Lindgren. Proposed by Cressida Cowell. (8/9) **5.0** **5.54** (LW) Shipping Forecast **6.0** News **6.30** Alone: Domestic Blitz. By Moray Hunter. (6/6) **7.0** The Archers **7.15** Front Row **8.0** The Today Debate: Is Justice Delayed, Justice Denied? With Mishal Husain. **8.40** In Touch **9.0** Can the Police Keep Us Safe? Community (R) (3/3) **9.30** The Life Scientific (R) **10.0** The World Tonight **10.45** Book at Bedtime: Stone Blind, by Natalie Haynes. (2/10) **11.0** Fortunately **11.30** Today in Parliament **12.0** News **12.30** Book of the Week (R) **12.48** Shipping Forecast **1.0** As World Service **5.20** Shipping Forecast **5.30** News **5.43** Prayer for the Day **5.45** Farming Today **5.58** Tweet of the Day (R)

Radio 4 Extra

6.0am Death May Surprise Us (6/6) **6.30** The Cry of the Owl (1/4)

7.0 The Break (4/6) **7.30** Alone (5/6) **8.0** The Goon Show **8.30** King

BBC Three
7.0pm Top Gear **7.58** The Catch-Up **8.0** **Film** Divergent: Insurgent (2015) Fantasy sequel starring Shailene Woodley and Ansel Elgort. **9.45** Lazy Susan **10.0** Canada's Drag Race **11.0** This Country **12.0** Top Gear **1.0** Top Gear **2.35** Hot Property **2.35** This Country **3.0** This Country **3.30** Cuckoo

Dave
6.0am Teleshopping **7.10** Yianni: Supercar Customiser Double Bill **8.0** Border Force: America's Gatekeepers **9.0** Storage Hunters UK Double Bill **10.0** Sin City Motors **11.0** Expedition With Steve Backshall **12.0** Bangers and Cash **1.0** Border Force: America's Gatekeepers **2.0** Top Gear **3.0** Rick Stein: From Venice to Istanbul **4.0** Top Gear **5.0** Rick Stein: From Venice to Istanbul **6.0** Taskmaster

E4
6.0am Hollyoaks Double Bill **7.0** Ramsay's Kitchen Nightmares USA **8.0** Black-ish Double Bill **9.0** How I Met Your Mother Double Bill **10.0** The Big Bang Theory Double Bill **11.0** Young Sheldon Double Bill **12.0** Brooklyn Nine-Nine Double Bill **1.0** The Big Bang Theory **2.0** The Big Bang Theory **3.0** Young Sheldon Double Bill **4.0** Married at First Sight **5.0** The Big Bang Theory **5.30** The Big Bang Theory **6.0** The Big Bang Theory **6.30** The Big Bang Theory <b



The Great
Channel 4, 11.05pm
Catherine (Elle Fanning)
and Peter welcome baby Paul

BBC One**BBC Two****ITV****Channel 4****Channel 5****BBC Four**

6.0 Breakfast (T) 9.15 Morning Live (T) **10.0** Northern Justice (T) **10.30** For Love Or Money (T) (R) **11.15** Homes Under the Hammer (T) (R) **12.15** Bargain Hunt (T) (R) **1.0** News (T) **1.30** Regional News and Weather (T) **1.45** Doctors (T) **2.15** Money for Nothing (T) **3.0** Escape to the Country (T) (R) **3.45** Antiques Road Trip (T) **4.30** The Tournament (T) **5.15** Pointless (T) **6.0** News (T) **6.30** Regional News and Weather (T) **6.55** Party Political Broadcast (T) **7.0** The One Show (T) **7.30** EastEnders (T)

8.0 The Repair Shop (T) Tim Gunn tries to get a unicycle back in gear, Chris Shaw restores a Bible and Richard Talman works on a gold ring.

9.0 Crossfire (T) (2/3) With the hotel shooters still at large, Jo summons the courage to rescue as many staff and guests as possible.

6.30 Escape to the Country (T) (R) 7.15 Antiques Road Trip (T) (R) **8.0** Sign Zone: Gardeners' World (T) (R) **9.0** News (T) **11.15** Politics Live (T) **1.0** Chase the Case (T) (R) **1.45** Eggheads (T) (R) **2.15** Glorious Gardens from Above (T) (R) **3.0** Flipping Profit (T) (R) **3.45** Home Is Where the Art Is (T) (R) **4.30** Murder, Mystery and My Family (T) (R) **5.15** Flog It! (T) (R) **6.0** House of Games (T) **6.30** Unbeatable (T) **7.0** Villages By the Sea (T) **7.30** Iolo: A Wild Life (T) (2/8) Water voles in Snowdonia.

8.0 Mary Berry: Cook and Share (T) Mary prepares a cricket tea at Edgbaston. **8.30 Nadiya's Everyday Baking (T)** The chef offers up her go-to roasts. **9.0 Escape from Kabul Airport (T)** The story of the largest airlift in modern US history, when America withdrew its troops from Afghanistan.

6.0 Good Morning Britain (T) 9.0 Lorraine (T) **10.0** This Morning (T) **12.30** Loose Women (T) **1.30** News and Weather (T) **1.55** Local News and Weather (T) **2.0** Dickinson's Real Deal (T) David Dickinson and his team assess items in Newport. **3.0** Tenable (T) **4.0** Tipping Point (T) **5.0** The Chase (T) **6.0** Local News and Weather (T) **6.25** Party Political Broadcast (T) **6.30** News and Weather (T) **7.30** Emmerdale (T) Liam is concerned, Dan drives Amelia further away, and Dawn is worried.

8.0 Coronation Street (T) Kelly abandons her engagement party to accuse Gary of murder. **9.0 Doc Martin (T)** Morwenna is back as receptionist and the Ellinghams have a new dog. Martin attends Stewart's survival course, but not as a participant like Al and Penhale.

6.10 Countdown (T) (R) 6.50 3rd Rock from the Sun (T) (R) Double bill. **7.40 Everybody Loves Raymond (T) (R)** Triple bill. **9.0** Frasier (T) (R) Triple bill. **10.30** Ramsay's Kitchen Nightmares USA (T) (R) **11.25** News (T) **11.30** The Great House Giveaway (T) (R) **12.30** Steph's Packed Lunch (T) **2.10** Countdown (T) **3.0** A Place in the Sun (T) (R) **4.0** Chateau DIY (T) **5.0** Moneybags (T) **6.0** The Simpsons (T) (R) **6.30** Hollyoaks (T) (R) **7.0** News (T)

8.0 Handmade: Britain's Best Woodworker (T) New series. Carpentry contest presented by Mel Giedroyc. **9.0 Grand Designs (T)** Kevin McCloud meets Zimbabwe-born Davi and Australian Matt, who are building a radical multicultural home in the Chilterns.

6.0 Milkshake! 9.15 Jeremy Vine (T) **12.45** Holiday Homes in the Sun (T) **1.40** News (T) **1.45** Home and Away (T) **2.15** **Film** Secret Lives of Housewives (Dave Thomas, 2022) (T) **4.0** Bargain Loving Brits By the Sea (T) (R) **5.0** News (T) **6.0** Cash in the Attic (T) **6.55** News (T) **7.0** The Highland Vet (T) (R) (1/12) A four-year-old Belgian shepherd suffers a serious leg injury after jumping in a river, a peahen has an eye injury, and a boisterous pony keeps biting people. **7.55** News (T)

8.0 Police Interceptors (T) Dog handler Chris finds himself on the tail of a runaway Renault. **9.0 Casualty 24/7: Every Second Counts (T)** A 17-year-old arrives after falling from his bike. Consultant Liz needs to find out if a broken neck is the cause of his numb arm.

7.0 Great American Railroad Journeys (T) Skagway to Vancouver (T) (R) (3/10) Michael Portillo crosses over from Alaska to Canada, where he visits the home of the Vancouver Giants, tries his hand at ice hockey and visits the Canadian Motion Picture Park.

8.0 From Ice to Fire: The Incredible Science of Temperature (T) (R) (1/3) Helen Czerski explores the science of temperature. **9.0 World War Two: A Timewatch Guide (T) (R)** Saul David charts the history of the second world war and examines the most important stories.

10.0 News (T)
10.30 Regional News (T) Weather **10.40** **Film** The Last Right (Aoife Crehan, 2019) (T) A fateful exchange on a flight leaves a man in charge of the corpse of a stranger. Comedy-drama starring Michiel Huisman and Niamh Algar. **12.20 Ladhood (T) (R) (4/6) 12.45** Weather (T) **12.50** News (T)

10.15 Saving Lives at Sea (T)
10.30 Newsnight (T) Weather **11.15** Unspun World With John Simpson (T) News review. **11.40 Cricket: Women's ODI Highlights (T)** England v India. Second match, from Canterbury. **12.10 Sign Zone** Ambulance (R) **1.10** All That Glitters (R) **2.10** Gone Fishing (R) **2.40** How To... (R) **3.10** This Is BBC Two

10.0 News (T) Weather **10.30 Local News (T)** Weather **10.45 Peston (T)** Political chat. **11.40 Jonathan Ross's Comedy Club (T) (R)** With Nigel Ng, Bec Hill, Jordan Brookes and Kerry Godliman. **12.05 Shop: Ideal World 3.0** Great British Adventure (T) (R) **3.25** Unwind With ITV (T) **4.40** Masked Dancer (T) (R)

10.0 Broke: Britain's Debt Emergency (T)
11.05 The Great Walnut Season (T) (9/10) Catherine and Peter's son Paul arrives. **12.10 Kitchen Nightmares USA (T) (R) 1.0** Food Unwrapped (T) (R) **1.55** Rosie Jones's Trip Hazard (T) (R) **2.50** A Very British Job Agency (T) (R) **3.45** CDWM (T) (R) Five episodes.

10.0 Ambulance: Code Red (T) (R) A motorcyclist with a head injury must be put into an induced coma at the roadside. **11.05 A&E After Dark (T) (R)**
12.05 999: Criminals Caught on Camera (T) (R) 1.0 The Live Casino Show (T) **3.05** British Airways 24/7 (T) (R) **3.55** Building the Channel Tunnel (T) (R)

10.0 Our Friends in the North (T) (R) 1970, 1974 & 1979 (4, 5 & 6/9) Nicky and Geordie meet for the first time in years. Next, Eddie sweeps to election victory. The scattered friends return to Newcastle. **1.40 Great American Railroad Journeys (T) (R) 2.40** World War Two: A Timewatch Guide (T) (R)

Other channels

BBC Three
7.0pm Top Gear **8.0** Hire Me: Competing for a Dream Job **8.30** We Are England **9.0** RuPaul's Drag Race Down Under **10.55** Starstruck **12.05** Hire Me: Competing for a Dream Job **12.35** We Are England **1.05** The Rap Game UK **2.05** Starstruck **2.25** Starstruck **2.50** Starstruck **3.15** Cuckoo

Dave
7.00am Yianni: Supercar Customiser **7.35** Lazy Boy Garage **8.0** Border Force: America's Gate-keepers **9.0** Storage Hunters UK **9.30** Storage Hunters UK **10.0** Sin City Motors **11.0** Extreme Heights Repair Team **12.0** Bangers and Cash **1.0** Border Force: America's Gate-keepers **2.0** Top Gear **3.0** Rick Stein: From Venice to Istanbul **4.0** Top Gear **5.0** Rick Stein: From Gogglebox **12.35** First

Venice to Istanbul **6.0** Taskmaster **7.0** Richard Osman's House of Games **7.40** Room 101 **8.20** Would I Lie to You? **9.0** QI **10.0** Mock the Week **10.40** Would I Lie to You? **11.20** Would I Lie to You? **12.0** Mock the Week **12.40** QI **12.0** QI **XL 2.20** Room 101 **2.50** Would I Lie to You?

E4
6.0am Hollyoaks **6.30** Hollyoaks **7.0** Kitchen Nightmares USA **8.0** Black-ish **8.30** Black-ish **9.0** How I Met Your Mother **9.30** How I Met Your Mother **10.0** Big Bang Theory **10.30** Big Bang Theory **11.0** Young Sheldon **11.30** Young Sheldon **12.0** Brooklyn Nine-Nine **12.30** Brooklyn Nine-Nine **1.0** Big Bang Theory **1.30** Big Bang Theory **2.0** Big Bang Theory **2.30** Big Bang Theory **3.0** Young Sheldon **3.30** Young Sheldon **4.0** Married at First Sight UK **5.0** Big Bang Theory **5.30** Big Bang Theory **6.0** Big Bang Theory **6.30** Big Bang Theory **7.0** Hollyoaks **7.30** Hollyoaks **8.0** Below Deck: Mediterranean **9.0** Married at First Sight UK **10.25** Send Nudes: Body SOS **11.30** Gogglebox **12.35** First

Dates Hotel **1.35** Married at First Sight UK **2.45** Send Nudes: Body SOS **3.40** Below Deck **4.30** Brooklyn Nine-Nine **4.55** Brooklyn Nine-Nine **5.20** How I Met Your Mother

Film4
11.0am **Film** Ten Wanted Men (1955) **12.40** **Film** Mary, Queen of Scots (1971) **3.15** **Film** The Great Escape (1963) **4.45** **Film** The Post (2017) **9.0** **Film** Indiana Jones and the Last Crusade (1989) **11.35** **Film** 12 Years a Slave (2013) **2.15** **Film** The Dead Center (2018)

ITV2
6.0am World's Funniest Videos **6.25** World's Funniest Videos **7.0** Love Bites **8.0** Secret Crush **9.0** Veronica Mars **10.0** One Tree Hill **11.0** Hart of Dixie **12.0** Supermarket Sweep **1.0** Family Fortunes **2.0** The Masked Singer US **3.05** Veronica Mars **4.0** One Tree Hill **5.0** Hart of Dixie **6.0** Celebrity Catchphrase **7.0** Secret Crush **8.0** Bob's Burgers **8.30** Bob's Burgers **9.0** Bad Chefs **10.0** Family Guy **10.30** Family Guy **11.0** Family Guy **11.30** American Dad! **12.0** American Dad! **12.30** Bob's Burgers **1.0** Bob's

Burgers **1.30** Shopping With Keith Lemon **2.0** CelebAbility
Sky Max
6.0am Stargate SG-1 **7.0** Stargate SG-1 **8.0** The Flash **9.0** DC's Legends of Tomorrow **10.0** Supergirl **11.0** NCIS: New Orleans **12.0** NCIS: New Orleans **1.0** Hawaii Five-0 **2.0** MacGyver **3.0** DC's Legends of Tomorrow **4.0** The Flash **5.0** Supergirl **6.0** Stargate SG-1 **7.0** Stargate SG-1 **8.0** The Ultimate Romcom Movies **9.0** Never Mind the Buzzcocks **9.45** Brassic **10.45** The Russell Howard Hour **11.30** Resident Alien **12.30** NCIS: LA **1.30** Road Wars **2.0** Air Ambulance ER **3.0** Hawaii Five-0 **4.0** MacGyver **5.0** Highway Patrol **5.30** Highway Patrol

Sky Atlantic
6.0am Arts Uncovered **6.10** Darbar Festival 2018 **7.10** **Film** Jesus Christ Superstar: Live in Concert (2018) **9.0** Tales of the Unexpected **9.30** **Film** The Masked Singer **10.0** Alfred Hitchcock Presents **10.30** Alfred Hitchcock Presents **11.0** The Sopranos **12.15** Six Feet Under **1.20** Six Feet Under **2.25** Game of Thrones **3.30** Boardwalk Empire **4.40** Boardwalk Empire **5.45** The Sopranos **6.50** The Sopranos **7.55** Game of Thrones **9.0** This England **10.30** The White Lotus **11.40** Irma Vep **12.45** Mare of Easttown **1.50** Ray Donovan **2.55** Ray Donovan **4.0** Hotel Secrets **5.0** Hotel Secrets

Sky Arts
6.0am Arts Uncovered **6.10** Darbar Festival 2018 **7.10** **Film** Jesus Christ Superstar: Live in Concert (2018) **9.0** Tales of the Unexpected **9.30** **Film** The Masked Singer **10.0** Alfred Hitchcock Presents **10.30** Alfred Hitchcock Presents **11.0** The Sopranos **12.15** Six Feet Under **1.20** Six Feet Under **2.25** Game of Thrones **3.30** Boardwalk Empire **4.40** Boardwalk Empire **5.45** The Sopranos **6.50** The Sopranos **7.55** Game of Thrones **9.0** This England **10.30** The White Lotus **11.40** Irma Vep **12.45** Mare of Easttown **1.50** Ray Donovan **2.55** Ray Donovan **4.0** Hotel Secrets **5.0** Hotel Secrets

Tales of the Unexpected **2.0** Soundbreaking **3.0** Portrait Artist of the Year 2017 **4.0** Discovering: Rex Harrison **5.0** Tales of the Unexpected **5.30** Tales of the Unexpected **6.0** Alfred Hitchcock Presents **6.30** Alfred Hitchcock Presents **7.0** Landscape Artist of the Year 2017 **8.0** Sky Arts Book Club **9.0** Chasing Trane: The Story of John Coltrane **10.0** The Seventies **12.0** Discovering: George Clooney **1.0** The Movies **1.55** Chadwick Boseman: Off Camera **3.10** A Play in a Day **4.10** Mystery of the Lost Paintings **5.05** Tate Britain's Great Art Walks

Sky Arts
6.0am Arts Uncovered **6.10** Darbar Festival 2018 **7.10** **Film** Jesus Christ Superstar: Live in Concert (2018) **9.0** Tales of the Unexpected **9.30** **Film** The Masked Singer **10.0** Alfred Hitchcock Presents **10.30** Alfred Hitchcock Presents **11.0** The Sopranos **12.15** Six Feet Under **1.20** Six Feet Under **2.25** Game of Thrones **3.30** Boardwalk Empire **4.40** Boardwalk Empire **5.45** The Sopranos **6.50** The Sopranos **7.55** Game of Thrones **9.0** This England **10.30** The White Lotus **11.40** Irma Vep **12.45** Mare of Easttown **1.50** Ray Donovan **2.55** Ray Donovan **4.0** Hotel Secrets **5.0** Hotel Secrets

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Radio 3
6.30am Breakfast. Petros Trelawny presents. **9.0** Essential Classics. With Georgia Mann. **12.0** Composer of the Week: Mayer (R) **(3/5)** **1.0** Lunchtime Concert: Granada Festival Highlights. Brahms: Clarinet Sonata in E flat, Op 120/2. Tabea Zimmermann (viola), Javier Perianes (piano). Bach: Partita No 2 In C minor, BWV 826. Yulianna Avdeeva (piano). Hahn: La barchetta, from Venezia. Mayr: La bliondina in gondola. Vivica Genaux (mezzo-soprano), Giangiaco Pinardi (guitar). (4/5)

Radio 3
6.30am Breakfast. Petros Trelawny presents. **9.0** Essential Classics. With Georgia Mann. **12.0** Composer of the Week: Mayer (R) **(3/5)** **1.15** The Skewer (3/8) **11.30** Today in Parliament **12.00** You and Yours **1.0** The World at One **1.45** Reflections on Majesty: Bernardine Evaristo. The author and academic describes her experience of, and relation to, the reign of Her Majesty Queen Elizabeth II. **2.0** The Archers (R) **2.15** Drama: Someone Dangerous, by Andy Mulligan. (R) **(2/2)** **3.0** Concert. Iestyn Davies is joined by his fellow countertenor Hugh

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concert of his Wigmore residency to explore the riches of duo writing in the Baroque period, featuring composers from Italy and England **10.0** Free Thinking: The Normans **10.45** The Essay: Coming Home. Prof Thomas Glave returns to Birmingham on a train. (3/5) **11.0** Night Tracks **12.30** Through the Night

Radio 4
6.0am Today **8.31** (LW) Yesterday in Parliament **9.0** More Or Less (4/6) **9.30** One Dish: Pici Cacio e Pepe With Thomas Straker. (4/15) **9.45** (LW) Daily Service **9.45** (FM) Book of the Week: Fen, Bog & Swamp: Bogs, by Annie Proulx. (3/5) **10.0</b**

Thursday 22



My Grandparents' War, Channel 4, 9pm
Keira Knightley uncovers a story of bravery and resilience

BBC One

BBC Two

ITV

Channel 4

Channel 5

BBC Four

6.0 Breakfast (T) **9.15** Morning Live (T) **10.0** Northern Justice (T) **10.30** For Love Or Money (T) (R) **11.15** Homes Under the Hammer (T) **12.15** Bargain Hunt (T) (R) **1.0** News (T) **1.30** Regional News (T) **1.45** Doctors (T) **2.15** Money for Nothing (T) (R) **3.0** Escape to the Country (T) **3.45** Antiques Road Trip (T) **4.30** The Tournament (T) **5.15** Pointless (T) **6.0** News (T) **6.30** Regional News (T) **7.0** One Show (T) **7.30** EastEnders (T) The Panesars throw an opening party for Walford East.

8.30 Celebrity MasterChef: The Final (T) The remaining contenders compete in the final. Last in the series. **9.0 Crossfire** (T) (3/3) Jo faces a stand-off with Flavio, while Gerardo terrorises his hostages – and with the arrival of special forces, things come to an explosive climax.

10.0 News (T) **10.30 Regional News** (T) Weather **10.40 Question Time** (T) Fiona Bruce hosts the topical debate, from Grimsby in North East Lincolnshire. **11.40 Newscast** (T) Political chat. **12.10 The Barbershop: We Are England** (T) (R) **12.40** The Secrets She Keeps (T) (R) **1.25** Weather for the Week Ahead (T) **1.30** News (T)

6.30 Money for Nothing (T) (R) **7.15** Antiques Road Trip (T) (R) **8.0** Sign Zone: Fake Or Fortune? (T) (R) **9.0** News (T) **12.15** Politics Live (T) **1.0** Chase the Case (T) (R) **1.45** Eggheads (T) (R) **2.15** Glorious Gardens from Above (T) (R) **3.0** Flipping Profit (T) (R) **3.45** Home Is Where the Art Is (T) (R) **4.30** Murder, Mystery and My Family (T) (R) **5.15** Flog It! (T) (R) **6.0** Richard Osman's House of Games (T) **6.30** Unbeatable (T) **7.0** Villages By the Sea (T) **7.30** Iolo: A Wild Life (T) (3/8) River dipping in the Severn.

8.0 Saving Lives at Sea (T) Tom in Penarth is called up for his first shout when a paddleboarder is caught out by the tide. **9.0 All That Glitters: Britain's Next Jewellery Star** (T) Four semi-finalists must design and create a set of asymmetric earrings, then make a pair of cufflinks.

10.0 Live at the Apollo (T) (R) Hosted by Loyiso Gola. **10.30 Newsnight** (T) Weather **11.15 Sensationalists: The Bad Girls and Boys of British Art** (T) (R) Documentary. **12.15 Stolen: Catching the Art Thieves** Stockholm (T) (R) (2/3) **1.15** Sign Zone: Strictly Come Dancing (T) (R) **3.05** Scottish Fling (T) (R) **3.35** This Is BBC Two (T)

6.0 Good Morning Britain (T) **9.0** Lorraine (T) **10.0** This Morning (T) **12.30** Loose Women (T) **1.30** News and Weather (T) **1.55** Local News (T) **2.0** Dickinson's Real Deal (T) David Dickinson is in Llandudno with his dealers Mark Stevens, Simon Schneider, Jo Brayshaw and James Layte. **3.0** Tenable (T) **4.0** Tipping Point (T) **5.0** The Chase (T) **6.0** Local News (T) **6.30** News and Weather (T) **7.30** Emmerdale (T) While Liam is shocked, Dan is left concerned, and Dawn is anxious.

8.30 Tonight: Building Nightmares – The True Cost? (T) With complaints about rogue traders rising by a quarter last year, Michelle Ackerley finds out whether more can be done. **9.0 John and Joe Bishop: Life After Deaf** (T) The standup and his son find out more about the deaf community.

10.0 News (T) Weather **10.30 Local News** (T) Weather **10.45 Life After Deaf Stand Up Show** (T) With John Bishop. **11.30 Heathrow: Inside Britain's Biggest Airport** (T) (R) Ian shows off his muscles out on the airfield. **11.55 AEW: Rampage** (T) **12.50 Shop: Ideal World 3.0** Dickinson's Real Deal (T) (R) **3.50** Unwind With ITV

6.10 Countdown (T) (R) **6.50** 3rd Rock from the Sun (T) (R) Double bill. **7.40 Everybody Loves Raymond** (T) (R) Triple bill. **9.0 Frasier** (T) (R) Triple bill. **10.30** Ramsay's Kitchen Nightmares USA (T) (R) **11.25** News (T) **11.30** The Great House Giveaway (T) (R) **12.30** Steph's Packed Lunch (T) Weekday magazine show, hosted by Steph McGovern. **2.10 Countdown** (T) **3.0** A Place in the Sun (T) (R) **4.0** Chateau DIY (T) **5.0** Moneybags (T) **6.0** Hollyoaks (T) (R) **7.0** News

8.0 The Great British Bake Off: An Extra Slice (T) Jo Brand hosts the companion show to the baking contest, with help from Tom Allen. **9.0 My Grandparents' War: Keira Knightley** (T) The actor uncovers a deeply moving story concerning her grandparents Mac and Jan MacDonald.

10.0 Naked Attraction (T) **11.05 Embarrassing Bodies** (T) (R) Dr Tosin advises a patient living with hair loss. **12.10 First Dates Hotel** (T) (R) **1.0** Kitchen Nightmares USA (T) (R) **1.50** Couples CDWM (T) (R) **2.40** Lata in Her Own Voice (T) (R) **2.50** **FILM** Mughal-E-Azam (K Asif, 1960) Indian historical epic starring Dilip Kumar.

6.0 Milkshake! **9.15** Jeremy Vine (T) **12.45** Holiday Homes in the Sun (T) **1.40** News (T) **1.45** Home and Away (T) **2.15** **FILM** The Drowning (Nigel Thomas, 2021) (T) **4.0** Bargain Loving Brits By the Sea (T) (R) **5.0** News (T) **6.0** Cash in the Attic (T) **6.55** News (T) **7.0** Save Money on Your Supermarket Shop (T) (4/6) Angellica Bell investigates why many people overlook ethically sourced, lesser-known value fish in favour of more fashionable fare. **7.55** News

8.0 Westminster Abbey: Behind Closed Doors (T) (1/6) Following staff and volunteers as the institution recovers from the effects of the pandemic. **9.0 All Creatures Great and Small** (T) James struggles to get Siegfried to let him take the reins now that he is a junior partner.

10.0 Ben Fogle: New Lives in the Wild (T) (R) The broadcaster meets a family living in a yurt in New Zealand. **11.05 Police: Night Shift 999** (T) (R) **12.05 Motorway Cops** (T) (R) **1.0** The Live Casino Show (T) **3.05** British Airways 24/7 (T) (R) **3.55** Made in Yorkshire (T) (R) **4.40** Now That's Funny! (T) (R)

8.0 Imagine... Mel Brooks – Unwrapped (T) (R) Alan Yentob interviews the actor and film-maker. **9.10** **FILM** The Producers (Mel Brooks, 1968) (T) A struggling theatre producer and his neurotic accountant hatch a financial scam. Comedy with Zero Mostel, Gene Wilder.

10.40 **FILM** Blazing Saddles (Mel Brooks, 1974) (T) Western spoof with Cleavon Little, Gene Wilder. **12.10** **FILM** Clydebuilt: The Ships That Made the Commonwealth HMS Hood (T) (R) (4/4) **1.10** Great American Railroad Journeys (T) (R) **2.10** From Ice to Fire: The Incredible Science of Temperature (T) (1/3)

Other channels

BBC Three
7.0pm Top Gear
8.0 MOTDx **8.30**
Hire Me: Competing for a Dream Job 9.0
RuPaul's Drag Race UK 10.15 **FILM** Absolutely Fabulous: The Movie (2016) **11.40** RuPaul's Drag Race UK 12.50 MOTDx 1.20 The Irish League Show 1.50 The Ulster Rugby Show **2.20** RuPaul's Drag Race UK 3.35 My Mate's a Bad Date

Dave
6.0am Teleshopping **7.10**
Lazy Boy Garage Double Bill **8.0** Border Force: America's Gatekeepers **9.0** Storage Hunters UK Double Bill **10.0** Sin City Motors **11.0** Extreme Heights Repair Team **12.0** Bangers and Cash **1.0** Border Force: America's Gatekeepers **2.0** Top Gear **3.0** Rick Stein: From Venice to Istanbul Double Bill **6.0** Taskmaster **7.0** Richard Osman's House of Games **7.40** Room 101 **8.20** Would I Lie to You?

You? The Unseen Bits **9.0** QI XL **10.0** Late Night Mash **11.0** Question Team **12.0** Mock the Week **12.40** QI **1.20** QI XL **2.20** Room 101 **2.50** Would I Lie to You? The Unseen Bits **4.0** Teleshopping

E4
6.0am Hollyoaks Double Bill **7.0** Ramsay's Kitchen Nightmares USA **8.0** Black-ish Double Bill **9.0** How I Met Your Mother Double Bill **10.0** The Big Bang Theory Double Bill **11.0** Young Sheldon Double Bill **12.0** Brooklyn Nine-Nine Double Bill **1.0** The Big Bang Theory **1.30** The Big Bang Theory **2.0** The Big Bang Theory **2.30** The Big Bang Theory **3.0** Young Sheldon Double Bill **4.0** Married at First Sight **5.10** The Big Bang Theory **5.40** The Big Bang Theory **6.05** The Big Bang Theory **6.35** The Big Bang Theory **7.15** The Big Bang Theory **8.0** Dress to Impress **8.2** Secret Crush **9.0** Veronica Mars **10.0** One Tree Hill **11.0** Hart of Dixie **12.0** Supermarket Sweep **1.0** The Masked Singer US **3.05** Veronica Mars **4.0** One Tree Hill **5.0** Hart of Dixie **6.0** Celebrity Catchphrase **7.0** Secret Crush **8.0** Bob's Burgers Double Bill **9.0** Bad Chicks **10.0** Shopping With Keith Lemon **10.30** Family Guy Double Bill **11.30** American Dad! Double Bill **12.30** Bob's Burgers Double Bill **1.30** The Stand Up Sketch Show Double Bill **2.30** Totally

ITV2
6.0am World's Funniest Videos Double Bill **7.0** Dress to Impress **8.0** Secret Crush **9.0** Veronica Mars **10.0** One Tree Hill **11.0** Hart of Dixie **12.0** Supermarket Sweep **1.0** The Masked Singer US **3.05** Veronica Mars **4.0** One Tree Hill **5.0** Hart of Dixie **6.0** Celebrity Catchphrase **7.0** Secret Crush **8.0** Bob's Burgers Double Bill **9.0** Bad Chicks **10.0** Shopping With Keith Lemon **10.30** Family Guy Double Bill **11.30** American Dad! Double Bill **12.30** Bob's Burgers Double Bill **1.30** The Stand Up Sketch Show Double Bill **2.30** Totally

Sky Max
6.0am Stargate SG-1 Double Bill **8.0** The Flash **9.0** DC's Legends of Tomorrow **10.0** Supergirl **11.0** NCIS: New Orleans Double Bill **1.0** Hawaii Five-0 **2.0** MacGyver **3.0** DC's Legends of Tomorrow **4.0** The Flash **5.0** Supergirl **6.0** Stargate SG-1 Double Bill **8.0** An Idiot Abroad **9.0** A League of Their Own **10.0** Dating No Filter **10.30** The Russell Howard Hour **11.15** COBRA: Cyberwar **12.15** The Force: North East **1.15** Caught on Dashcam **2.15** Brit Cops: War on Crime **3.10** Hawaii Five-0 **4.05** MacGyver **5.0** Highway Patrol Double Bill

Sky Arts
6.0am Beyond the Grace Note **7.20** LSO: Sir Simon Rattle Conducts Webern, Berg, Ligeti and Stravinsky With Barbara Hannigan **9.0** Tales of the Unexpected Double Bill **10.0** Alfred Hitchcock Presents Double Bill **11.0** The Artist **12.0** The Great Dictator **1.0** Alfred Hitchcock Double Bill **2.15** Peter Sellers **3.0** Celebrity Portrait **4.0** The Year **1.0** Tales of the Unexpected Double Bill **2.0** Boswell

and Johnson's Scottish Road Trip **3.0** Portrait Artist of the Year 2017 **4.0** Discovering: Claude Rains **5.0** Tales of the Unexpected Double Bill **6.0** Alfred Hitchcock Presents Double Bill **7.0** Discovering: Daniel Day-Lewis **8.0** Lenny Henry's Got the Blues **9.0** The Directors **10.0** Discovering: Matthew McConaughey **11.0** Alfred Hitchcock Presents Double Bill **12.0** Cartoon Carnival **1.55** Toto Play Baloo Session **3.30** Arts Uncovered **3.40** Inside Art: Derek Jarman at Manchester Art Gallery **4.10** The Art of Architecture **5.0** Tate Britain's Great Art Walks

Sky Atlantic
6.0am Richard E Grant's Hotel Secrets Double Bill **7.45** Boardwalk Empire Double Bill **10.0** The Sopranos Double Bill **12.15** Six Feet Under Double Bill **2.25** Game of Thrones **3.30** Boardwalk Empire Double Bill **4.45** The Sopranos Double Bill **7.55** Game of Thrones **9.0** I Hate Suzie **9.45** The Staircase **11.0** House of the Dragon **12.10** Gangs of London **1.15** Succession **2.25** Munich Games **3.30** In Treatment **4.0** Richard E Grant's Hotel Secrets Double Bill

On the radio
Radio 3
6.30am Breakfast. Petroc Trelawny presents. **9.0** Essential Classics. With Georgia Mann. **12.0** Composer of the Week: Mayer (R) (4/5) **10.15** Lunchtime Concert: Granada Festival Highlights. Tabea Zimmermann plays Falla, Yulianna Avdeeva plays Bach and Shostakovich, and Vivica Genaux performs songs by Goethe in praise of Italy, with Giangiacomo Pinardi on the guitar. (3/4) **11.0** The Night Tracks Mix **11.30** Unclassified. Music by an exciting new generation of composers. **12.30** Through the Night

Radio 4
6.0am Today **8.31** (LW) Yesterday in Parliament **9.0** In Our Time **9.45** (LW) Daily Service **9.45** (FM) Book of the Week: Fen, Bog & Swamp: Swamp, by Annie Proulx. (4/5) **10.0** Woman's Hour **11.0** Crossing Continents: Bye Bye Baguettes (9/9) **11.30** Unplayable: Disability and the Gaming Revolution. The stories of disabled players changing the world of video gaming and e-sports. (R) **12.0** News **12.01** (LW) Shipping Forecast **12.04** You and Yours **12.30** All Consuming (5/10) **1.0** The World at One **1.45** Details unavailable **2.0** The Archers **2.15** Drama: I've Been So Touched, by Leila Navabi. **3.0** Ramblings: Epsom Downs and Langley Vale Wood (4/6) **3.27** Radio 4 Appeal: Turn2us (R) **3.30** BBC National Short Story Award 2022 (4/5) **4.0** The Curious Cases of Rutherford &

10.0 Free Thinking: The Black Country, Past and Present **10.45** The Essay: Coming Home. With Naush Sabah. (4/5) **11.0** The Night Tracks Mix **11.30** Unclassified. Music by an exciting new generation of composers. **12.30** Through the Night

12.0 Book at Bedtime: Stone Blind, by Natalie Haynes. (4/10) **11.0** Your Place Or Mine: Michaela Strachan - Cape Town, South Africa (8/10) **11.30** Today in Parliament **12.0** News **12.30** Book of the Week (R) **12.48** Shipping Forecast **1.0** As World Service **5.20** Shipping Forecast **5.30** News **5.43** Prayer for the Day **5.45** Farming Today **5.58** Tweet of the Day

12.30 Great Lives (9/9) **1.0** Paul Temple **1.30** The Cry of the Owl (3/4) **2.0** In Montparnasse (4/5) **2.15** Eleanor Rising (4/5) **2.30** The Last Post **3.0** Cold Comfort Farm (3/4) **3.40** The Unbelievable Truth (1/6) **4.30** Trevor's World of Sport (4/6) **5.0** To Hull and Back (2/4) **5.30** Michael Spicer **6.0** The Slide (7/7) **6.30** Great Lives (9/9) **7.0** Gerald C Potter **7.30** No Commitments (3/6) **8.0** Paul Temple **8.30** The Cry of the Owl (3/4) **9.0** Desert Island Discs **9.45** Life Stories **10.0** Michael Spicer **10.30** Craig Brown's Lost Diaries (5/6) **11.0** The Haunting (1/2) **11.15** Little Lifetimes (1/4) **11.30** Weak at the Top (2/4) **12.0** The Slide (7/7) **12.30** Great Lives (9/9) **1.0** Paul Temple **1.30** The Cry of the Owl (3/4) **2.0** In Montparnasse (4/5) **2.15** Eleanor Rising (4/5) **2.30** The Last Post **3.0** Cold Comfort Farm (3/4) **4.0** The Unbelievable Truth (1/6) **4.30** Trevor's World of Sport (4/6) **5.0** To Hull and Back (2/4) **5.30** Michael Spicer

Saturday 24



Kylie at the BBC
BBC Two, 9.10pm
A selection
of sparkling
performances

BBC One

BBC Two

ITV

Channel 4

Channel 5

BBC Four

6.0 Breakfast (T) 10.0
Saturday Kitchen (T)
11.30 Mary Berry –
Cook and Share (T) (R)
12.0 Football Focus (T)
12.30 Bargain Hunt (T)
(R) **1.0** News (T) Weather
1.15 MOTD Live: Women's
Super League (T) **3.35**
Antiques Road Trip (T) **4.20**
Superman & Lois (T) **5.0**
Superman & Lois (T) **5.40**
News (T) **5.50** Regional
News (T) Weather **6.0** The
Hit List Celebrity Special
(T) **6.45** Strictly Come
Dancing (T) Tess Daly and
Claudia Winkleman host the
first live show of the series.

9.10 Blankety Blank (T) Bradley
Walsh hosts the return of
the comedy quiz show.
9.45 The Secrets She Keeps
(T) (6/6) Agatha's baby
is born prematurely, while
Meghan faces a committal
hearing and the evidence
is mounting against her,
including a damning
account from Simon.

10.30 News (T) Weather
10.50 Rugby League: Super
League Grand Final
Highlights (T) Action
from the Grand Final
at Old Trafford.
11.50 FILM Boyz N the Hood
(John Singleton, 1991) (T)
Drama with Cuba Gooding
Jr and Laurence Fishburne.
1.35 Weather for the Week
Ahead (T) **1.40** News (T)

6.35 Children's programmes
(T) **8.55** Newsround (T)
9.0 Blue Peter (T) (R) **9.30**
Deadly Pole to Pole (T) (R)
10.0 Animal Super Parents
(T) (R) **11.0** 12 Puppies and
Us (T) (R) **12.0** Best Bakes
Ever (T) (R) **12.45** World
Rowing Championships (T)
2.45 World Road Cycling
Championships Highlights
(T) **4.0** The Hotel People (T)
(R) **5.0** Flog It! (T) (R) **5.35**
All That Glitters: Britain's
Next Jewellery Star (T)
(R) **6.35** Simon Reeve's
South America (T) (R) **7.35**
Ukraine's Musical Freedom
Fighters With Clive Myrie (T)

8.35 Mortimer & Whitehouse:
Gone Fishing (T) (R) Paul
and Bob venture from
London to the Highlands
on the sleeper train.
9.10 Kylie at the BBC (T)
Archive performances,
from the early days with
Stock, Aitken & Waterman
to the dance sounds of
the 1990s and beyond.

10.10 Kylie Minogue: Reel Stories
(T) (R) The singer and actor
talks to Dermot O'Leary.
10.40 Kylie Minogue Live in Hyde
Park (T) (R) A 2018 concert.
11.40 FILM Absolutely Fabulous:
The Movie (Mandie
Fletcher, 2016) (T) Comedy.
1.10 Cricket: Women's ODI
Highlights (T) **1.40** Mock
the Week (T) (R) **2.15**
This Is BBC Two (T)

6.0 CITV 8.30 Garry's
Good Stuff (T) **9.25** James
Martin's Saturday Morning
(T) **11.35** John and Lisa's
Weekend Kitchen (T)
12.35 News and Weather
(T) **12.44** Local News and
Weather (T) **12.45** Live
Snooker: World Mixed
Doubles Championship (T)
Coverage of day one of the
inaugural tournament at
the Marshall Arena in Milton
Keynes, featuring round-
robin matches. **5.0** News
and Weather (T) **5.15** Local
News (T) **5.30** Ninja Warrior
UK: Race for Glory (T) **6.30**
The Masked Dancer (T)

8.0 The Voice UK (T) Emma
Willis hosts the spinning-
chair singing contest, with
Anne-Marie, Olly Murs,
Tom Jones and Will.i.am
once again selecting
their teams through blind
auditions.
9.30 Who Wants to Be a
Millionaire? (T) Jeremy
Clarkson hosts.

10.25 News (T) Weather
10.39 Local News (T) Weather
10.40 English Football League
Highlights (T)
11.40 The 1% Club (T) (R) Quiz
hosted by Lee Mack.
12.40 Ideal World 3.0 Griff's
Great Australian Adventure
(T) (R) (3 & 4/6) **3.50**
Unwind With ITV (T) **5.05**
Ainsley's Mediterranean
Cookbook (T) (R)

6.10 The King of Queens
(T) (R) Double bill.
7.0 Everybody Loves
Raymond (T) (R) Triple bill.
8.25 The Simpsons (T)
(R) Five episodes. **10.55**
FILM Leap Year (Anand
Tucker, 2010) (T) **12.50**
Four in a Bed (T) (R) Five
episodes. **3.25** Moneybags
(T) (R) Double bill. **4.25**
Moneybags (T) **5.25** News
(T) **5.55** **FILM** The Day
After Tomorrow (Roland
Emmerich, 2004) (T)
Freak weather causes
devastation around the
world. Disaster thriller
starring Dennis Quaid.

8.10 Hitler: The Lost Tapes
(T) (2/4) Archive of the
Nazi dictator at home.
9.10 FILM Mission: Impossible
– Fallout (Christopher
McQuarrie, 2018) (T)
Ethan Hunt, the IMF team
and a CIA assassin try to
prevent a disaster caused
by terrorists. Action thriller
sequel with Tom Cruise.

12.05 FILM The Mountain
Between Us (Hany
Abu-Assad, 2017) (T)
Romantic adventure
starring Idris Elba and
Kate Winslet. **2.05**
Kitchen Nightmares
USA (T) (R) **2.55** Car SOS
(T) (R) **3.45** Kirstie's Fill
Your House for Free (T)
(R) **4.05** Come Dine With
Me (T) (R) Five episodes.

6.0 Milkshake! 10.0 The
Smurfs (T) (R) **10.15**
SpongeBob SquarePants
(T) (R) **10.30** Friends (T)
(R) Six episodes. **1.25**
FILM Ice Age 3: Dawn of
the Dinosaurs (Carlos
Saldanha, Mike Thurmeyer,
2009) (T) Animation. **3.25**
FILM Sing (Christophe
Lourdelet, Garth Jennings,
2016) (T) Animation. **5.25**
News (T) **5.30** All Creatures
Great and Small (T) (R) **6.30**
FILM The Dam Busters
(Michael Anderson, 1955)
(T) Fact-based second
world war drama with
Michael Redgrave.

9.0 Diana Dors: Britain's
Blonde Bombshell (T) A profile of the actor,
whose career embraced
theatre, film, TV variety
shows, sitcoms and
cabaret tours, charting her
extraordinary career, from
her big break with David
Lean in 1948 as part of the
cast of Oliver Twist onwards.

10.30 FILM Steptoe and Son
Ride Again (Peter Sykes,
1973) (T) Big-screen
comedy spin-off sequel
with Harry H Corbett
and Wilfrid Brambell.
12.20 World's Funniest TV
Adverts With Jason
Manford (T) (R) **1.15** The
LeoVegas Live Casino
Show (T) **3.15** Trawlers:
Celebs at Sea (T) (R)

7.0 Francesco's Italy Top to
Toe The Romantic North
(T) (R) (1/4) Francesco da
Mosto presents a guide to
Italy. He visits one of the
world's oldest universities
and goes underwater to
see the statue of Christ
off the coast of Portofino.

8.0 Himalaya With Michael
Palin Annapurna to
Everest (T) (R) (3/6)
9.0 KaDeWe: Our Time Is Now
(T) New drama series
about the Kaufhaus des
Westens department store
and Eldorado nightclub in
the 1920s in Berlin, and a
war veteran's return from
the trenches. In German.

9.45 KaDeWe: Our Time Is Now
Purest Pleasure (T) (2/6)
10.35 Berlin 1945 (T) (R) Life in
the German capital just
after the second world war.
11.30 Storyville: One Day
in Ukraine (T) (R)
12.50 Keeping Up Appearances
(T) (R) **1.20** Ever
Decreasing Circles (T) (R)
1.50 Francesco's Italy... (T)
(R) **2.50** Himalaya (T) (R)

Other channels

BBC Three
7.0pm EastEnders
7.30 EastEnders **8.0**
FILM The Divergent
Series: Allegiant
(2016) **9.50** RuPaul's
Drag Race UK **11.0**
FILM A Simple Favour
(2018) **12.50** Hire
Me: Competing for a
Dream Job **1.25** Dubai
Hustle **1.55** Sky High
Club: Scotland and
Beyond **2.25** RuPaul's
Drag Race UK **3.40**
Lazy Susan

Dave
6.0am Teleshopping
7.10 Yanni: Supercar
Customiser **7.50** Rick
Stein's India **8.50** Rick
Stein's French Odyssey
9.20 Rick Stein's French
Odyssey **9.50** Storage
Hunters UK **10.20** Top
Gear Vietnam Special
12.0 Top Gear **1.0**
World's Most Dangerous
Roads **2.0** World's Most
Dangerous Roads **3.0**
Top Gear **4.0** Red Bull
Soapbox Race: World's
Greatest Moments **6.0**
Would I Lie to You?

6.40 Would I Lie to
You? **7.20** Would I Lie
to You? **8.0** Not Going
Out **8.40** Not Going
Out **9.20** Not Going
Out Bloopers Special
10.0 Mel Giedroyc:
Unforgivable **11.0**
FILM Rambo (2008)
12.55 Dave Gorman:
Terms and Conditions
Apply **1.55** Room
101 **2.30** Room 101
3.10 Room 101 **4.0**
Teleshopping

E4
6.0am Black-ish **6.25**
Wipeout USA **7.15** Lego
Masters Australia **9.0**
Ramsay's 24 Hours
to Hell and Back **9.55**
FILM The Chronicles
of Narnia: The Voyage
of the Dawn Treader
(2010) **12.05** The
Great British Bake
Off **1.40** The Big Bang
Theory **2.10** The Big
Bang Theory **2.35**
The Big Bang Theory
3.05 The Big Bang
Theory **3.35** The Big
Bang Theory **4.05**
The Big Bang Theory
4.35 The Big Bang
Theory **5.05** The
Big Bang Theory
5.35 The Big Bang
Theory **6.05** The Big
Bang Theory **6.35**
The Big Bang Theory
7.05 **FILM** Failure to
Launch (2006) **9.0**
Celebrity Gogglebox

10.0 Gogglebox 11.05
Gogglebox **12.10** First
Dates Hotel **1.15** First
Dates Hotel **2.20**
Celebrity Gogglebox
3.15 Derry Girls **3.45**
Hollyoaks Omnibus

Film4
6.0am **FILM** Carry on
Spying (1964) **12.45**
FILM The Art of Racing
in the Rain (2019) **2.55**
FILM Nutty Professor
II: The Klumps (2000)
4.50 **FILM** Kindergarten
Cop (1990) **7.0** **FILM**
Eye in the Sky (2015)
9.0 **FILM** Glass (2019)
11.35 **FILM** Assassination
Nation (2018) **1.45**
FILM My Friend
Dahmer (2017)

ITV2
6.0am **Totally Bonkers**
Guinness World Records
6.20 **Coronation Street**
9.05 Love Bites
10.05 Love Bites **11.05**
Secret Crush **12.05** Secret
Crush **1.10** Ninja Warrior
UK: Race for Glory
2.10 **Catchphrase 2.55**
FILM Robots (2005) (FYI)
Daily is at 3.55) **4.45**
FILM Madagascar (2005)
(FYI Daily is at 5.45) **6.25**
FILM Dawn of the Planet
of the Apes (2014) (FYI)
Daily is at 7.25) **9.0**
FILM Ted 2 (2015) (FYI)
Daily is at 10.05) **11.15**
FILM Failure to
Launch (2006) **9.0**
Celebrity Gogglebox

Dad! 12.40 American
Dad! **1.10** All American
2.05 All American **2.50**
Unwind With ITV **3.0**
Teleshopping

Sky Max
6.0am Supergirl **7.0**
Supergirl **8.0** Supergirl
9.0 Supergirl **10.0**
The Ultimate Romcom
Movies **11.0** Grimm
12.0 Grimm **1.0** Grimm
2.0 Grimm **3.0** Hawaii
Five-0 **4.0** Hawaii Five-0
5.0 Hawaii Five-0 **6.0**
S.W.A.T **7.0** NCIS: Los
Angeles **8.0** A League
of Their Own **9.0** Never
Mind the Buzzcocks
9.45 Strike Back:
Vendetta **10.45** Brassic
11.45 Banshee **12.45**
Caught on Dashcam
1.40 Road Wars **2.35**
Road Wars **3.05** The
Force: North East **4.0**
Air Ambulance ER **5.0**
Air Ambulance ER

Sky Arts
6.0am Andrea Bocelli:
Love in Portofino **8.0**
Tales of the Unexpected
8.30 Tales of the
Unexpected **9.0** Tales
of the Unexpected
9.30 Tales of the
Unexpected **10.0** Tales
of the Unexpected
10.30 Tales of the
Unexpected **11.0** Inside
Art: Glyn Philpot at
Pallant House **11.30**
Discovering: James

Brown 12.0 Gil Scott-
Heron - Pieces of a
Man **1.0** Guy Garvey:
From the Vaults **1.55**
Guy Garvey: From the
Vaults **2.50** Berlin Live;
Mike & the Mechanics
4.0 Genesis: The Last
Domino? **5.15** I Am
Johnny Cash **7.0** The
Eagles: Live from the
LA Forum **10.0** David
Gray: White Ladder -
From Then 'Til Now
11.30 Chuck Berry: The
King of Rock 'N' Roll **1.25**
Bob Dylan: The Other
Side of the Mirror **3.0**
Classic Albums **4.0** The
Live Revival: Let the
Music Play **5.0** How It
Feels to Be Free

Sky Atlantic
6.0am Fish Town
7.0 Fish Town **8.0** Fish
Town **9.0** Fish Town
10.0 Boardwalk Empire
11.0 Boardwalk Empire
12.15 Boardwalk Empire
1.20 Boardwalk Empire
2.25 Boardwalk Empire
3.30 The Sopranos
4.40 The Sopranos
5.45 The Sopranos
6.50 The Sopranos
7.55 The Sopranos **9.0**
Game of Thrones **10.05**
Game of Thrones **11.10**
Game of Thrones **12.15**
Game of Thrones **1.20**
Game of Thrones **2.30**
In Treatment **3.0** The
Gilded Age **4.0** Fish
Town **5.0** Urban Secrets

Sky Arts
6.0am Andrea Bocelli:
Love in Portofino **8.0**
Tales of the Unexpected
8.30 Tales of the
Unexpected **9.0** Tales
of the Unexpected
9.30 Tales of the
Unexpected **10.0** Tales
of the Unexpected
10.30 Tales of the
Unexpected **11.0** Inside
Art: Glyn Philpot at
Pallant House **11.30**
Discovering: James

Radio 3
7.0am Breakfast. With
Elizabeth Alker. **9.0**
Record Review. Andrew
McGregor presents the
best new releases of
classical music, while
Nigel Simeone picks his
favourite recording of
Johann Strauss II's *Die
Fledermaus* in Building
a Library. **11.45** Music
Matters **12.30** This
Classical Life: Sergio
Serra (R) **1.10** Inside
Music: Abel Selaocoe (R)
3.0 Sound of Cinema:
You'll Never Leave. Music
from films featuring
communities that conceal
awkward secrets. **4.0**
Music Planet. With a
studio session by Malawi
duo Madalitso Band.
5.0 JtoZ. Celebrating
the best in jazz. **6.30**
New Generation Artists.
Alexander Gadiev plays
Brahms's Six Piano
Pieces. **7.0** In Concert. Ian
Skelly presents live from
the Royal Festival Hall as
the London Philharmonic
open their new season
with a rare performance

Sky Atlantic
6.0am Fish Town
7.0 Fish Town **8.0** Fish
Town **9.0** Fish Town
10.0 Boardwalk Empire
11.0 Boardwalk Empire
12.15 Boardwalk Empire
1.20 Boardwalk Empire
2.25 Boardwalk Empire
3.30 The Sopranos
4.40 The Sopranos
5.45 The Sopranos
6.50 The Sopranos
7.55 The Sopranos **9.0**
Game of Thrones **10.05**
Game of Thrones **11.10**
Game of Thrones **12.15**
Game of Thrones **1.20**
Game of Thrones **2.30**
In Treatment **3.0** The
Gilded Age **4.0** Fish
Town **5.0** Urban Secrets

Radio 3
6.0am News and Papers
6.07 Ramblings: Epsom
Downs and Langley Vale
Wood (R) **6.30** Farming
Today This Week **7.0**
Today **9.0** Saturday
Live **10.30** You're Dead
to Me: Prohibition in
the USA. Greg Jenner
revisits 1920s USA.
(4/5) **11.0** The Week in
Westminster **11.30** From
Our Own Correspondent
12.0 News **12.01** (LW)
Shipping Forecast **12.04**
Money Box **12.30** The
News Quiz (R) **3/7** **1.0**
News **1.10** Any Questions?
(R) **2.0** Any Answers?
2.45 39 Ways to Save the

Radio 4
6.0am Friday's Child
7.30 Great Lives (9/9)
8.0 The Write Stuff
(2/6) **8.30** The Break
(4/6) **9.0** The Inimitable
PG Wodehouse **12.0**
The Unbelievable
Truth (1/6) **12.30** Yes
Minister (6/8) **1.0** Good
Luck Prof Spiegelhalter
2.0 John Finnemore's
Souvenir Programme
(1/4) **2.30** I Think I've
Got a Problem (1/4)<

Today's television



Frozen Planet II
BBC One, 8.05pm
Harp seal mothers
raise pups in the icy
waters of the Arctic

BBC One

BBC Two

ITV

Channel 4

Channel 5

BBC Four

6.0 Breakfast (T) **7.35** Match of the Day (T) (R) **9.0** Sunday (T) **10.0** Politics England (T) **10.30** Sunday Morning Live (T) **11.30** Homes Under the Hammer (T) **12.0** News (T) **12.10** Weather (T) **12.15** MOTD Live: Women's Super League (T) Aston Villa v Man City (kickoff 12.30pm) **2.35** Escape to the Country (T) **3.05** **FILM** Finding Dory (2016) (T) **4.35** Frozen Planet II (R) **5.0** News (T) **5.30** Regional News (T) Weather **6.0** Countryfile **7.0** The Eve of the State Funeral of HM Queen Elizabeth II (T)

6.35 Gardeners' World (T) (R) **7.35** Countryfile (T) (R) **8.30** Beechgrove (T) (R) **9.0** Coast Great Guides: North Sea Coast (T) (R) **10.0** Best Bites (T) **11.30** Nadiya's Everyday Baking (T) (R) **12.0** The Great British Countryside (T) (R) **1.0** Points of View (T) **1.15** Songs of Praise (T) **1.50** Galápagos: Islands of Change (T) (R) **2.35** World Road Championships: Time Trial Highlights (T) (R) **4.05** Super League Playoff Highlights (T) **5.05** Flog It! (T) **6.0** Saving Lives at Sea (T) (R) **7.0** This Farming Life

8.0 A National Minute's Silence for HM The Queen
8.05 Frozen Planet II (T) The polar bears and bowhead whales of the Arctic Ocean. **9.05 Bloodlands** (T) New series of the crime thriller. The body of an accountant is found on the shores of Strangford Lough, and Tom and Niamh get the case.

8.0 A National Minute's Silence for HM The Queen
8.05 Stolen: Catching the Art Thieves (T) Paintings stolen from Stockholm's National Museum take investigators on a complex hunt. **9.05 Simon Reeve's South America** (T) Simon travels through Brazil, visiting an indigenous neighbourhood.

10.05 News (T)
11.0 Regional News (T) Weather **11.05 Match of the Day 2** (T) Chelsea v Liverpool and Man United v Leeds. **12.50 The Women's Football Show** (T) Aston Villa v Man City and Liverpool v Chelsea. **12.30 Question of Sport** (T) (R) **1.0** Weather for the Week Ahead (T) **1.05 News** (T)

10.05 How to With John Wilson (T) How to keep an object in pristine condition. **10.30 Cricket: Women's ODI Highlights** England v India. **11.0 Rugby League: Super League Playoff Highlights 2022** (T) Cycling action. **12.55 Sign Zone** The Boys from Brazil... (T) (R) **1.05** This Is BBC Two (T)

6.0 CITV 9.25 News (T) **9.30** Love Your Weekend With Alan Titchmarsh (T) **11.25** English Football League Highlights (T) (R) **1.20** News and Weather (T) **1.30** You've Been Framed! (T) (R) **2.0** Goodwood Revival (T) Cars from the 1940s, 50s and 60s race. **4.0** Tipping Point: Lucky Stars (T) (R) **5.0** Ninja Warrior UK: Race for Glory (T) (R) **6.0** News and Weather (T) **6.15** Local News and Weather (T) **6.30** Celebrity Lingo (T) **7.30** Gino's Italy: Like Mamma Used to Make (T) (3/6) Tuscany

8.0 Ridley The Numbered Days (T) (4/4) Alex and Carol are called out to look into the death of a man who seemingly fell from his balcony. During the investigation, the retired detective makes a shocking discovery that links the current case with the arson attack that killed his family.

10.0 News (T) Weather **10.20 DNA Journey** (T) (R) Alan Carr and Amanda Holden explore their family pasts. **11.35 Premiership Rugby Union Highlights** (T) Includes Harlequins v Saracens. **12.25 Shop: Ideal World 3.0 2022** (T) Cycling action. **12.55 Sign Zone** The Boys from Brazil... (T) (R) **1.05** Tenable (T) (R)

6.25 The King of Queens (T) (R) Double bill. **7.10** Everybody Loves Raymond (T) (R) Triple bill. **8.30** Simpsons (T) (R) Double bill. **9.30** Sunday Brunch (T) **12.30** Simpsons (T) (R) Double bill. **1.35** Jamie's One-Pan Wonders (T) (R) **2.10** Great British Bake Off (T) (R) **3.40** **FILM** Deep Impact (Mimi Leder, 1998) (T) **6.0** News (T) **6.30** The Who Cares Wins Awards 2022 (T) Davina McCall presents the awards ceremony celebrating healthcare deserving of recognition for their wonderful achievements.

8.0 One Minute's Silence In memory of Her Majesty Queen Elizabeth II. **8.01 The Secret World of Ice Cream** (T) (1/5) Jo Brand tells the nostalgic story of how Britain fell in love with ice cream. **9.0 Celebrity SAS: Who Dares Wins** (T) The celebs face tests of their resilience.

10.0 Gogglebox (T) (R) **11.0** **FILM** The Hobbit: The Desolation of Smaug (Peter Jackson, 2013) (T) Tolkien fantasy fun with Martin Freeman and Ian McKellen. **1.55 Kitchen Nightmares USA** (T) (R) **2.45** Couples CDWM (T) (R) **3.35** Hollyoaks Omnibus (T) (R) **5.35** House of Craft (T) (R)

6.0 Milkshake! **10.0** The Smurfs (T) (R) **10.10** SpongeBob SquarePants (T) (R) **10.25** Entertainment News (T) **10.30** NFL End Zone (T) **11.0** Friends (T) (R) Four episodes. **1.0** Cash in the Attic (T) (R) **2.0** **FILM** Any Which Way You Can (Buddy Van Horn, 1980) (T) Comedy simian sequel with Clint Eastwood. **4.15** **FILM** Joe Kidd (John Sturges, 1972) (T) Western with Clint Eastwood. **6.0** Happy Campers: Caravan Park (T) (R) **7.0** Billionaire Resorts: On Holiday With the Super Rich (T)

8.0 Million Pound Motorhomes (T) Angellica Bell takes a one-day motorhome-maneuvring course. **9.0 Colin and Justin's Hotel Hell** (T) New series. Colin McAllister and Justin Ryan overhaul a hotel on the Atlantic coast of Canada. Their first project is to redesign a guest suite.

10.0 Bargain-Loving Brits in the Sun (T) (R) Featuring Joe and Jan of the Last Chance Animal Rescue Centre. **10.55 Most Shocking Celebrity Moments in Pop** (T) (R) Tamzin Outhwaite narrates. **1.0 The Live Casino Show** (T) **3.0** Trawlermen: Celebs at Sea (T) (R) **1.2** **4.35** Now That's Funny! (T) (R)

8.0 Akram Khan's Giselle (T) (R) A performance by English National Ballet, choreographed by Akram Khan and featuring an adaptation of the original score by Vincenzo Lamagna. **9.35 Michael Clark's To a Simple, Rock'n'Roll... Song** (T) (R) A trio of dance pieces by the choreographer.

10.30 Screengrabbed Too: BBC Introducing Arts (T) A selection of short films. **11.30 Secrets of the Museum** (T) (R) Unframing a gallery of Raphael cartoons. **12.30 The Art Mysteries With Waldemar Januszczak** (T) (R) **1.0** The Celts (T) (R) **1.3** **2.0** Being Beethoven (T) (R) **3.0** Screengrabbed Too (T) (R)

This week's listings may be subject to change due to events surrounding the Queen's funeral

Other channels

BBC Three
7.0pm EastEnders **7.30**
EastEnders **8.0** Squad Goals: Dorking 'Til I Die **8.30** Sky High Club: Scotland and Beyond **9.0** RuPaul's Drag Race Down Under **10.0** **FILM** A Simple Favour (2018) **11.50** RuPaul's Drag Race Down Under **12.50** Squad Goals: Dorking 'Til I Die **1.20** The Rap Game UK **2.20** Dubai Hustle **2.50** Deepfake Porn: Could You Be Next?

E4

6.0am Hollyoaks Omnibus **8.25** Married at First Sight UK **9.25** Married at First Sight UK **10.30** Married at First Sight UK **12.0** Married at First Sight UK **1.05** **FILM** The Chronicles of Narnia: The Voyage of the Dawn Treader (2010) **3.20** The Big Bang Theory **3.50** The Big Bang Theory **4.15** Lego Masters Australia **6.05** Wipeout USA **7.05** **FILM** Failure to Launch (2006) **9.0** Married at First Sight UK: Unveiled **10.0** Rick and Morty **10.35** Harley Quinn **11.0** The Inbetweeners **11.35** The Inbetweeners **12.10** Derry Girls **12.45** Derry Girls **1.20** Gogglebox **2.20** The Big Bang Theory **2.45** Naked Attraction **3.35** The Inbetweeners **4.0** Rick and Morty **4.25** The Big Bang Theory **4.45** USA 7.0 Special Ops: Crime Squad UK **8.0** **Q1**

Film4
11.0am **FILM** Carry on Cabby (1963) **12.50** **FILM** The Perfect Catch (2005) **2.55** **FILM** The Art of Racing in the Rain (2019) **5.0** **FILM** Monster Trucks (2016) **7.05** **FILM** Fantastic Four (2015) **9.0** **FILM** Indiana Jones and the Temple of Doom (1984) **11.20** **FILM** Allied (2016) **1.45** **FILM** The Nile Hilton Incident (2017)

ITV2

6.0am World's Funniest Videos **6.35** Love Bites **7.35** Secret Crush **8.30** Secret Crush **9.30** Secret Crush **10.30** Take Me Out Celebrity Special **11.30** The Masked Dancer **1.05** **FILM** Rio 2 (2014) (FYI Daily is at 2.05) **3.15** **FILM** Robots (2005) (FYI Daily is at 4.20) **5.10** **FILM** Madagascar (2005) (FYI Daily is at 6.10) **6.55** **FILM** Rampage (2018) (FYI Daily is at 7.55) **9.0** Family Guy **9.30** Family Guy **10.0** Family Guy **10.30** Family Guy **11.0** Family Guy **11.30** American Dad! **12.0** Lenny Henry's Got the Blues **12.0** Sky Arts Book Club **1.0** Discovering: George Clooney **2.0** Discovering: Alan Stirling's CelebAbility

2.55 Unwind With ITV 3.0 Teleshopping

Sky Max

6.0am The Flash **7.0** The Flash **8.0** The Flash **9.0** The Flash **10.0** NCIS: New Orleans **11.0** NCIS: New Orleans **12.0** NCIS: New Orleans **1.0** NCIS: New Orleans **2.0** The Ultimate Romcom Movies **3.0** Grimm **4.0** Grimm **5.0** Grimm **6.0** Grimm **7.0** A League of Their Own **8.0** A Discovery of Witches **9.0** SWAT **10.0** NCIS: Los Angeles **11.0** Never Mind the Buzzcocks **11.45** **FILM** The Blacklist **12.40** An Idiot Abroad **2.10** The Force: North East **2.35** Road Wars **3.05** Road Wars **4.0** Air Ambulance **5.0** Air Ambulance ER

Sky Arts

6.0am Beethoven: Complete Piano Concertos **6.50** Matthew Bourne's Romeo & Juliet **8.30** Tales of the Unexpected **9.0** Tales of the Unexpected **9.30** Tales of the Unexpected **10.0** Tales of the Unexpected **10.30** Tales of the Unexpected **11.0** Tales of the Unexpected **11.30** American Dad! **12.25** Lenny Henry's Got the Blues **12.0** Sky Arts Book Club **1.0** Discovering: George Clooney **2.0** Discovering: Alan Stirling's CelebAbility

Rickman 3.0 **FILM** Escher: Journey Into Infinity (2018) **4.30** Sam Cooke: A Legend in Concert **6.0** Dean Martin: A Legend in Concert **7.0** Elvis Presley: A Legend in Concert **8.0** Alfred Hitchcock Presents **8.30** Alfred Hitchcock Presents **9.0** **FILM** I Am Burt Reynolds (2020) **10.45** The Directors **11.45** Liam Gallagher **48** Hours at Rockfield **12.45** Liam Gallagher: Live in New York **2.0** Soundbreaking **3.0** The Great Songwriters **4.0** Brian Johnson's A Life on the Road **5.0** Guy Garvey: From the Vaults

Sky Atlantic

6.0am Fish Town **7.0** Fish Town **8.0** Fish Town **9.0** Boardwalk Empire **10.05** Boardwalk Empire **11.15** Boardwalk Empire **12.20** Boardwalk Empire **1.25** Boardwalk Empire **2.30** The Sopranos **3.40** The Sopranos **4.45** The Sopranos **5.50** The Sopranos **6.55** The Sopranos **8.00** The House of the Dragon **10.10** Landscapers **11.10** The Gilded Age **12.15** I Hate Suzie **12.55** House of the Dragon **2.0** House of the Dragon **3.10** Game of Thrones **4.15** Urban Secrets **5.05** Urban Secrets

Radio 3
7.0am Breakfast. With Martin Handley **9.0** Sunday Morning. With music by Amy Beach and Quincy Jones. **12.0** Private Passions: James Runcie **1.0** Luncheontime Concert: Wigmore Hall Mondays. The tenor Christoph Prégardien and the pianist Michael Gées perform songs by Schubert, Brahms and Mahler. **(R) 2.0** The Early Music Show: 40 Years of His Majesty's Sagbutts & Cornets **3.0** Choral Evensong: Coventry Cathedral **4.0** Jazz Record Requests **5.0** The Listening Service: Enchanting Chant **5.30** The Sopranos **5.50** The Sopranos **6.55** The Sopranos **8.00** Munich Games **9.0** House of the Dragon **10.10** Landscapers **11.10** The Gilded Age **12.15** I Hate Suzie **12.55** House of the Dragon **2.0** House of the Dragon **3.10** Game of Thrones **4.15** Urban Secrets **5.05** Urban Secrets

Radio 4

7.0am News **6.05** Something Understood: Charm (R) **6.35** Natural Histories: Coral (R) **7.0** News **7.0** Sunday Papers **7.10** Sunday **7.54** Radio 4 Appeal: Turn2us. With Kaye Adams. **8.0** News **8.0** Sunday Papers **8.10** Sunday Worship **8.48** A Point of View (R) **8.58** Tweet of the Day (R) **9.0** Broadcasting House **10.0** The Archers Omnibus **11.15** Desert Island Discs: Sue Barker (1/15) **12.0** News **12.01** (LW) Shipping Forecast **12.04** Mark Steel's in Town: Salisbury (R) (4/6) **12.32** The Food Programme **1.0** The World This Weekend **1.30** The Coming Storm: Sex, Lies and a Videotape (R) **2.0** Gardeners' Question Time: RHS Rosemoor (R) **2.45** What Really Happened in the Nineties? Cool Britannia. Robert Carlyle looks back to moments we missed in the 1990s that have shaped the world

Radio 4 Extra

6.0am Adventures of a Young Naturalist **7.0** Eleanor Rising (1/5) **8.30** The Enchanting World of Hinge and Bracket (4/13) **9.0** Take It from Here **9.30** Trevor's World of Sport (3/6) **10.0** Desert Island Discs **10.45** David Attenborough's Life Stories **11.0** Radiolab (6/8) **10.0** Poetry Extra **12.30** Thanks a Lot, Milton Jones! (6/6) **1.0** In Search of Mary Shelley Omnibus **2.20** Breathing Underwater Omnibus **3.30** The Hotel Suite **4.0** Madeleine **5.0** Poetry Extra **5.30** Milton Jones **6.0** The Ditch **6.45** Lamb to the Slaughter **7.0** Radiolab (6/8) **8.0** Madeleine **9.0** Desert Island Discs **9.45** Life Stories **10.0** Milton Jones **10.30** I Think I've Got a Problem (1/4) **11.0** The Masterson Inheritance (4/6) **11.30** At Home With the Snails (3/4) **12.0** The Ditch **12.45** Lamb to the Slaughter **1.0** In Search of Mary Shelley Omnibus **2.20** Breathing Underwater Omnibus **3.30** The Hotel Suite **4.0** Madeleine **5.0** Poetry Extra **5.30** Milton Jones

Fugard, John Kani and Winston Ntshona **9.0** Record Review Extra: Schubert's Piano Trio in B flat **11.0** The Voice of the Vibraphone: Screaming, Like a Bell (3/3) **12.0** Classical Fix: Magical Bones (R) **12.30** Through the Night

Radio 4

6.0am News **6.05** Something Understood: Charm (R) **6.35** Natural Histories: Coral (R) **7.0** News **7.0** Sunday Papers **7.10** Sunday **7.54** Radio 4 Appeal: Turn2us. With Kaye Adams. **8.0** News **8.0** Sunday Papers **8.10** Sunday Worship **8.48** A Point of View (R) **8.58** Tweet of the Day (R) **9.0** Broadcasting House **10.0** The Archers Omnibus **11.15** Desert Island Discs: Sue Barker (1/15) **12.0** News **12.01** (LW) Shipping Forecast **12.04** Mark Steel's in Town: Salisbury (R) (4/6) **12.32** The Food Programme **1.0** The World This Weekend **1.30** The Coming Storm: Sex, Lies and a Videotape (R) **2.0** Gardeners' Question Time: RHS Rosemoor (R) **2.45** What Really Happened in the Nineties? Cool Britannia. Robert Carlyle looks back to moments we missed in the 1990s that have shaped the world

Radio 5

1.0 Milkshake! **10.0** The Smurfs (T) (R) **10.10** SpongeBob SquarePants (T) (R) **10.25** Entertainment News (T) **10.30** NFL End Zone (T) **11.0** Friends (T) (R) Four episodes. **1.0** Cash in the Attic (T) (R) **2.0** **FILM** Any Which Way You Can (Buddy Van Horn, 1980) (T) Comedy simian sequel with Clint Eastwood. **4.15** **FILM** Joe Kidd (John Sturges, 1972) (T) Western with Clint Eastwood. **6.0** Happy Campers: Caravan Park (T) (R) **7.0** Billionaire Resorts: On Holiday With the Super Rich (T)

Radio 5 Extra

1.0 Secrets of the Museum (T) (R) Unframing a gallery of Raphael cartoons. **12.30** The Art Mysteries With Waldemar Januszczak (T) (R) **1.0** The Celts (T) (R) **1.3** **2.0** Being Beethoven (T) (R) **3.0** Screeng

'I'm well again'
Emma Hayes
on trauma,
ADHD and
upheaval
Pages 8-9



Manna of Kent
Stevens'
Spitfires
come good
at last
Page 17



Prize fighter
Bennison
powers
Saints into
Grand Final
Page 13



The Observer Sport

18.09.22

Son Heung-min sends a message to critics of his recent form after scoring Spurs' fourth goal

PETER CZIBORRA/REUTERS



Picture perfect

AIA

Son comes on to
score a hat-trick
in 14 minutes as
Tottenham thrash
Rodgers' Foxes 6-2
Page 2



Spurs' Son Heung-min completes a remarkable hat-trick after coming off the bench

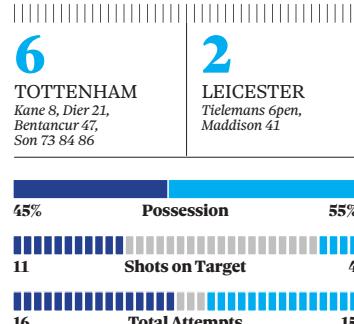
PETER CZIBORRA/
ACTION IMAGES/REUTERS

Son's hat-trick lays bare the fragility of Leicester

Rodgers' side stay bottom after Spurs cash in on defensive lapses to move up to second in league



Brendan Rodgers feels the strain as Leicester lose again



As ways to end a goal drought go, this takes some topping. With Tottenham already having come from behind to lead a pulsating clash 3-2, substitute Son Heung-min curled a finish past a flailing Danny Ward.

It was only the start. A left-foot strike of similar quality quickly followed and then, with the offside flag having been raised initially, came the

icing on a 13 minute hat-trick. Praise be for VAR.

The victory, temporarily at least, took Tottenham above north London rivals Arsenal and level with Manchester City at the Premier League summit. For Leicester the rot continues. Without a league win, they prop up the table. Six straight defeats and Brendan Rodgers is perhaps hanging on by a thread, their inability to hold on to a lead will be particularly galling. This season alone they have dropped 11 points from winning positions.

Following midweek European misadventure, Antonio Conte made four changes. Amongst them was Son's demotion. Dejan Kulusevski could only loiter patiently for so long.

Rodgers made a trio of alterations from the side dismantled at Brighton. Wout Faes, the club's only outfield summer signing, was handed his debut.

Pre-match Ledley King and Emile Heskey laid wreaths on the pitch, but sadly the minute's silence that followed was not quite impeccably observed. Then came a rousing rendition of God Save the King, and after that a frenetic opening period.

The tone was set when Davinson Sánchez – alongside Clement Lenglet freshly reinstated to flank Eric Dier – fluffed an initial clearance. The recycled ball saw James Justin skip down the Tottenham left and as he reached the penalty area, Sánchez clipped him. The challenge was equal parts needless and mindless.

Youri Tielemans' initial penalty was reached by Hugo Lloris, but VAR checked the Frenchman's footwork; he had moved early. Tielemans and Lloris both went the same way again,

How they stand

	P	W	D	L	F	A	GD	Pts
Man City	7	5	2	0	23	6	+17	17
Tottenham	7	5	2	0	18	7	+11	17
Arsenal	6	5	0	1	14	7	+7	15
Brighton	6	4	1	1	11	5	+6	13
Man Utd	6	4	0	2	8	8	0	12
Fulham	7	3	2	2	12	11	+1	11
Chelsea	6	3	1	2	8	9	-1	10
Liverpool	6	2	3	1	15	6	+9	9
Brentford	6	2	3	1	15	9	+6	9
Newcastle	7	1	5	1	8	7	+1	8
Leeds	6	2	2	2	10	10	0	8
Bournemouth	7	2	2	3	6	19	-13	8
Southampton	7	2	1	4	7	11	-4	7
Aston Villa	7	2	1	4	6	10	-4	7
Crystal Palace	6	1	3	2	7	9	-2	6
Wolverhampton	7	1	3	3	3	7	-4	6
Everton	6	0	4	2	4	6	-2	4
West Ham	6	1	1	4	3	8	-5	4
Nottingham Forest	7	1	1	5	6	17	-11	4
Leicester	7	0	1	6	10	22	-12	1

but this time the strike was elevated and Leicester led.

It was, though, short-lived. A training ground corner routine saw Kulusevski and Ivan Perisic exchange passes before the former stood the ball up at the back post. There it was met by Harry Kane for his 18th in 15 league games against Leicester.

Soon Tottenham had reversed the scoreline. Again, it came from a corner; this time Perisic's inswinger was glanced from front post to back by Dier. Familiar failings for Leicester; just like at the Amex a fortnight back they squandered an early advantage to trail within quarter of an hour.

Tottenham were denied a third corner success when Sánchez nudged goalkeeper Danny Ward, but their openness meant their lead never felt secure.

And indeed, the visitors had drawn level by the break. Two of Rodgers' returnees Kiernan Dewsbury-Hall

and Timothy Castagne combined, with the former's cross-field pass won by the latter. Ryan Sessegnon was, frankly, weak, and Castagne retrieved his own header to cross for James Maddison. His hooked finish was sublime.

Almost immediately, Ward tipped Sánchez's header onto the bar, before Lloris denied Maddison from an acute angle. Pulsating.

Any dressing room words of calm half-time calm failed to reach the pitch. Wilfred Ndidi has spent recent weeks as a makeshift centre-back, with Rodgers unwilling to call upon some of those perhaps better placed.

But Faes' inclusion allowed Ndidi to return to his preferred spot at the base of midfield here. And it was from there he dallied, allowing Rodrigo Bentancur to nip in and regain possession in Leicester's.

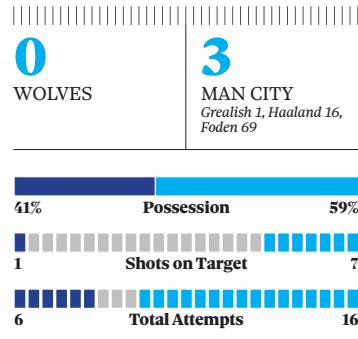
Now Bentancur rarely strays forward, but he drove to the edge of the area and placed his finish past Ward. It was his first for Tottenham.

Leicester are nothing if not adventurous though, and Patson Daka brought the best out of Lloris, who produced a leaping save to deny a towering header. Daka then comically saw yellow for a 'Hand of God' attempt.

Enter Son, with his own script to write. There was to be no nervy finish.

Tottenham	Leicester
3-4-3	4-3-3
Lloris; Sánchez (Romero 59), Dier, Lenglet; Perisic (Emerson Royal 55), Höjbjerg, Bentancur, Sessegnon; Richarlison (Son Heung-Min 59), Kane, Kulusevski (Bissouma 70)	Ward; Castagne, Faes, Evans, Justin; Tielemans, Ndidi (Soumaré 85), Dewsbury-Hall (Iheanacho 74); Maddison, Daka (Vardy 74), Barnes
Subs not used Forster, Doherty, Skipp, Bryan, Tanganga	Subs not used Iversen, Albrighton, Pérez, Amartey, Praet, Thomas
Referee Simon Hooper	Attendance 61,450

Relentless Haaland builds on Grealish's instant impact



Ben Fisher
Molineux

There does not appear to be a glitch in the Erling Haaland machine. The Manchester City striker took his tally to 11 league goals from seven games, and 14 from nine in all competitions, after scoring with robotic precision in a procession against Wolves. A one-sided contest was bookended by strikes by Jack Grealish and Phil Foden but it is Haaland's borderline silly numbers that continue to generate a general sense of disbelief.

For Haaland, this season has so far amounted to one giant master-class in finishing. By scoring here Haaland became the first Premier League player to score in his each of his first four away games. He has scored in each of his last seven games and has personally outscored Chelsea, Manchester United and 11 other top-flight sides. City led inside a minute and things went from bad to worse for Wolves when, trailing by two goals, Nathan Collins was sent off on 33 minutes for a wild kung fu kick on Grealish. City are now unbeaten in 22 Premier League away games – a club record.

When the visitors seized the lead after 55 seconds it spelled the start of a miserable afternoon for those in old gold. City streamed down the right, Foden back-heeling the ball into the path of the peerless Kevin De Bruyne, whose cross was typically masterly. The ball eluded Haaland at the front post but not Grealish at the back, the winger beating Jonny to the punch to register his first goal since May before wheeling away in celebration. Foden kissed Grealish's forehead and Pep Guardiola, who this week defended Grealish's form, simply took a few sips of water.



● Erling Haaland celebrates after City's second goal, becoming the first player to score in each of his first four Premier League away games



"Rightly so people have been asking questions," Grealish said after the game. "I should be scoring more and getting more assists. I'm always going to have people talking about me because of the amount I got bought for [£100m] but, if you look at my whole career, I probably haven't scored as much as certain people. It's something that I do want to add to my game."

By the time Haaland stroked the ball into the net on 16 minutes, having been allowed to wander into a vast hole of space, this match had become a non-event. The game was certainly up for Wolves when Collins made a high and rash challenge on Grealish that left the midfielder nursing his hip and stomach, and Wolves with 10 men. Collins sloped off the pitch, livid and seemingly inconsolable as he headed down the tunnel via a fruitless pit stop with the fourth official, Tony Harrington, to argue his point. The pained expression on Bruno Lage's face said everything but Wolves, to their credit, did not crumble. Their captain, Rúben Neves, filled in at centre-back and Gonçalo Guedes and Daniel Podence kept plugging away, the latter dropping a shot just past a post. But City never really needed to fret.

The visitors were in total control but it seems the more comfortable they are, the more Guardiola gets

on the case of his players. He frantically flapped his hands around on the touchline with the demeanour of a man who had been told his luggage has been lost. Approaching the hour mark, shortly after Guedes fluffed his lines after being picked out by Rayan Aït-Nouri, Guardiola shut his eyes and quietly stewed as City allowed Wolves to cling on to the idea of a comeback. It is safe to say those hopes were extinguished when Foden applied a deft finish to another delicious cross by De Bruyne with 21 minutes to play.

Before Collins's rush of blood to the head Pedro Neto pulled a shot wide after good work by Guedes, who is still searching for his first goal since signing from Valencia. He shuffled past John Stones and dispatched a shot that Ederson saved at his near post. Haaland may have breezed into double figures but Wolves, who have won just one of their past 14 top-flight matches, have mustered only three goals this season. "When you don't score, it's a worry," Lage said. "I'm not happy because we lost the game but I see good signals."

Wolves

4-3-3
José Sá; Jonny, Kilman, Collins, Aït-Nouri (Semedo 81); Moutinho, Neves, Nunes; Neto (Campbell 86), Guedes (Hwang 70), Podence (B Traoré 70) **Subs not used** Sarker, Mosquera, Toti, Gomes, Ronan, Bueno

Referee Anthony Taylor Attendance 31,578

Manchester City

4-3-3
Ederson; Stones, Dias, Akanji, Cancelo; Rodri (Gómez 81), De Bruyne (Mahrez 72), Silva (Álvarez 72); Foden (Gündogan 72), Haaland, Grealish (Palmer 77) **Subs not used** Moreno, Carson, Walker, Aké

Lampard confident Everton will come good

Carl Markham

Everton are still waiting for their first win of the season having accrued only four points from their six matches, scoring four times, but Frank Lampard believes changes to personnel made over the summer are yet to take full effect.

Everton bolstered their defence with the signings of James Tarkowski, Conor Coady and Rúben Vinagre and improved their midfield options by bringing in Amadou Onana, Dwight McNeil, Idrissa Gueye and James Garner.

"From where we were at the end of last season, we had to add through the core of the team," said Lampard, whose side face West Ham today. "We've deserved more points than what we've got – that doesn't mean anything but it's nice to feel the confidence of being solid and feel like we're going in the right direction.

"It can take time for certain elements of the team to grow but if we can keep more clean sheets – and be more difficult to beat – that's a big starting point for us. We feel confident in ourselves, with the way we're playing. We probably haven't had the rub of the green here at Goodison. I feel we can see a strength within the team, but it can take time to translate the performances into results. We just have to believe that will come."

Lampard also still has a number of injury problems to contend with as the defenders Yerry Mina, Mason Holgate and Ben Godfrey remain absent. Andros Townsend, meanwhile, has been sidelined by an anterior cruciate ligament injury since March, but the forward sees "light at the end of the tunnel" in his rehabilitation. "It's been nice to build myself back up again and try to get myself to a level I never was before," Townsend told *evertontv*. "That's been the only thing on my mind – how can I get back bigger, better and stronger?"

"I've been working on strengthening my hamstrings and my calves. I'm in the best shape I've ever been. Hopefully that stands me in good stead when I do return. I'm just over five months in now [to his rehabilitation] and there is still time to hit those markers and progress how I want, so there is light at the end of the tunnel."

PA Media



● Frank Lampard is waiting patiently for his signings to improve results

Phillips out of England squad with injury

Kalvin Phillips will miss England's Nations League games against Italy and Germany after suffering a reoccurrence of a shoulder problem, an injury that leaves the Manchester City midfielder racing to be fit for the World Cup in November.

Phillips has been a mainstay for Gareth Southgate, winning England's player of the year award last season, but has been forced to pull out of the latest squad, for Friday's game in Milan and the Germans' visit a week tomorrow.

Surgery is thought to be a strong consideration for the City midfielder, who was absent for his team's 3-0 victory at Wolves. The 26-year-old has had a stop-start beginning to his time at the Etihad Stadium following a £42m move

from Leeds. Phillips has made three appearances for City this season, the last of which was a late cameo off the bench in the victory

Kalvin Phillips has yet to start for Manchester City since his £42m move and now may require shoulder surgery



against Borussia Dortmund on Wednesday. He is yet to start a game under Pep Guardiola.

Phillips previously missed about a month at Leeds because of a shoulder complaint. It is unclear if Southgate will call up a replacement after being left with four orthodox midfielders in his squad: Declan Rice, Mason Mount, Jude Bellingham and James Ward-Prowse. Brentford's Ivan Toney received his first call up and Tottenham's Eric Dier was recalled.

Ben Fisher

► The striker Alexander Isak slams his penalty past Neto to bring Newcastle level with Bournemouth

Football
in brief

Dundee United fans disrupt tribute at Ibrox

A section of Dundee United fans disrupted a minute's silence in memory of the Queen before their Scottish Premiership game against Rangers at Ibrox. During the tribute before kick-off, which included the singing of the national anthem, boos and chanting could be heard from the corner of the stadium which housed several hundred away fans, bringing an angry response from the home support.

Dundee United said in a statement: "We are aware of the actions of a small section of the crowd ... We reached out to advise our supporters of the arrangements with the expectation that the silence would be observed."

PA Media

Blow for Wales as Allen sustains injury

Joe Allen is expected to miss Wales' final two matches before the World Cup after suffering a new hamstring issue during Swansea's 3-0 win over Hull. The 32-year-old came off in the 30th minute and looks set to miss the Nations League games with Belgium and Poland. Swansea's manager Russell Martin said: "The main focus with the international players is to try to make sure they are on the plane in November. Joe is really important for us and for Wales, so let's hope it's nothing too serious."

PA Media

Smith header rescues point for Wednesday

Sheffield Wednesday fought back with two late goals to draw 2-2 with League One leaders **Ipswich** at Hillsborough. Kayden Jackson had put Ipswich ahead after just four minutes and when Dominic Iorfa put through his own net with 20 minutes left there looked to be no way back. But George Byers reduced the deficit and Michael Smith headed an 89th-minute equaliser. **Portsmouth** moved level on points with Ipswich after also scoring late to draw 2-2 against **Plymouth**. Jack Diamond scored three as **Lincoln** won 6-3 at **Bristol City**, and bottom club **Burton** finally registered a victory as they won 2-0 at **Exeter**.

In League Two, Omar Beckles fired leaders **Leyton Orient** to a 1-0 win over **Walsall** to maintain their 100% home record.

PA Media

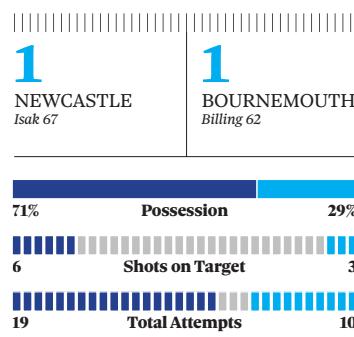


► Michael Smith celebrates his late equaliser for Sheffield Wednesday



RICHARD LEE/SHUTTERSTOCK

Cherries defend stonily to spoil Howe's reunion



Louise Taylor
St James' Park

Five points from three games is the sort of tally which, in the right context, can help caretaker coaches land more permanent postings.

Throw in three very decent unbeaten performances since Gary O'Neil took interim charge of Bournemouth after Scott Parker's sacking and it is easy to imagine the Las Vegas-based consortium in talks to buy the club from Maxim Demin wondering whether to stick rather than twist.

Granted Bournemouth spent an awful lot of time without the ball on Tyneside but their positioning out of possession was so good that Eddie Howe endured a disappointing afternoon against the team he was once synonymous with.

With Philip Billing, Jordan Zemura, Marcus Tavernier, Chris Mepham and Neto all impressive for a defensively solid Bournemouth, O'Neil looked the happier manager as a smattering of boos greeted the final whistle.

"I'm relatively pleased," said O'Neil. "The players did exactly what we asked. We defended really well, managed to play through Newcastle at times and never really felt under threat."

And the takeover? "All the players are interested in is the prospect of a free trip to Las Vegas at the end of the season," he said.

Howe was in less jocular mood. "I'm disappointed. That was a performance below the levels we've set ourselves," said a manager who led Bournemouth to three promotions in six years. "They defended very deep and compact and we couldn't break through. There's a big sense of frustration. We weren't quite there today."

Despite considerable pressure from Newcastle, who have won only one league game this season, the first real chance fell to Bournemouth.

With Nick Pope caught in hazardous no man's land, slightly off his line yet unable to reach Zemura's cross, Tavernier directed a looping header narrowly wide. The former Middlesbrough winger's bright counterattacking play would be a recurring theme of a match in which, courtesy of much assiduous defending,

► Eddie Howe cut a frustrated figure on the sideline at St James' Park

O'Neil's side frustrated Newcastle and their supporters in equal measure.

If, at first glance, Bournemouth's penchant for playing out from the back seemed as if it might create plenty of openings for their high-pressing hosts, they had been organised so intelligently that home attacking manoeuvres were consistently second-guessed. Nominally a No 10, Billing frequently interrupted potentially menacing Newcastle moves at source.

Bruno Guimarães is a fine midfielder but for once the Brazilian's passes rarely bisected the visiting backline. Similarly Alexander Isak, Howe's rather isolated new £60m Swedish striker, found his touches strictly rationed.

Indeed, bar looking mighty relieved when Kieran Trippier's curving free-kick brushed the outside of a post, Neto was surprisingly overworked until near the end of the first half when, immediately after seeing Joelinton's effort rebound off the inside of an upright, he produced a stellar double save.

No sooner had the goalkeeper diverted Joelinton's low follow-up shot than he dived acrobatically to deny the former Bournemouth winger Ryan Fraser from the rebound.

Admittedly by the interval Dominic



Solanke, Bournemouth's key striker, had barely touched the ball. But this was always destined to be a day when his impressively indomitable colleagues in central defence, Mepham and the improving Marcos Senesi, were going to enjoy the lion's share of the action.

Although that duo played a big part in subduing Isak, they were doubtless relieved that injury had sidelined Howe's two most improvisational, incisive and least containable forwards, Allan Saint-Maximin and Callum Wilson.

There was no containing Billing, though, when he extended every sinew to meet Zemura's cross before volleying it beyond Pope at the end of a wonderfully fluent Bournemouth attack originally inspired by Tavernier.

Newcastle's equaliser arrived soon afterwards. It came from the penalty spot, where Isak's assuredly accomplished kick evaded Neto after a VAR review confirmed that Jefferson Lerma's hand had diverted Trippier's cross.

The hosts subsequently stretched Bournemouth to the limit but O'Neil's players refused to snap. Those Las Vegas money men could arguably do a lot worse than the caretaker responsible for seamlessly repairing the damage inflicted by the 9-0 thrashing at Liverpool which prefaced Parker's exit.

"Bournemouth did very well tactically, they didn't leave us many spaces," said Howe. "Gary deserves a lot of credit."

Newcastle
4-3-3

Pope; Trippier, Schär, Burn, Targett; Willcock, Guimarães (Longstaff 71), Joelinton, Almirón (Wood 89), Isak, Fraser (Murphy 71)

Subs not used: Karius, Botman, Lascelles, Ritchie, Lewis, Manquillo

Referee Craig Pawson Attendance 52,238

Bournemouth
4-2-3-1

Neto; Smith, Mepham, Senesi, Zemura; Cook, Lerma; Christie (Stacey 86), Billing (Stephens 90), Tavernier (Anthony 79); Solanke (Moore 90)

Subs not used: Travers, Marcondes, Dembélé, Stanislaw, Lowe



Toney's England call-up confirms Brentford are up where they belong

Nick Ames



Frank celebrates the club's 'big moment' as striker's elevation to Southgate's squad shows just how far the Bees have come

Given Brentford had not produced a player for England's senior side since 1939, it was no surprise that Thomas Frank sought to squeeze every drop of satisfaction from Ivan Toney's call-up. "I think this is a much bigger moment for Brentford than people understand, especially if you've been here for a long time," he said. "Just 15 years ago we were bottom of League Two, we played MK Dons at home and lost 3-0 in front of 4,000 fans. Now we get our first England international in 83 years and we are playing our second season in the Premier League."

It is another milestone and the latest evidence that Brentford's top-

flight adventure is no passing fancy. There were eyes on Frank's team as the season began: it was reasonable to wonder whether, without the wiles of Christian Eriksen, they would revert to the unit that had begun to struggle badly after such a thrilling start to 2021-22. But they look entirely comfortable in their skins and there will be some symbolism today in the visit of Arsenal, whose humbling on the opening night of last season lit a fire of possibility in west London.

Nobody relishes a visit to Brentford Community Stadium, a tight and angular venue with good acoustics that is relatively rare among newly built stadiums in instilling a strong sense of place. "I think Brentford has given us a lot of arguments in the last year, two years, to really believe that you're going to go there and have a big battle," Mikel Arteta said on Friday. "You're going to suffer if you want to go there and get the three points out of that stadium. I think they are very clear on that and we have many examples."

There are two in particular from the past five weeks. Perhaps Manchester United's capitulation in August will come to be written in history as the culmination of nine years' decline; the nadir from which Erik ten Hag dragged them to a glorious revival. Brentford



● **Ivan Toney** is the first Brentford player to be named in an England squad since Les Smith in 1939

STEVE BARDENS/
GETTY IMAGES

● **Today Thomas Frank's side face Arsenal, whom they shocked in the opening game of last season, winning 2-0**

ANDREW FOSKER/
SHUTTERSTOCK

12pm Sky Sports
Brentford v
Arsenal



certainly caught them at a good time but the 5-2 destruction of Leeds, who had guaranteed their survival by winning the same fixture four months previously, in their last outing was similarly emphatic and suggested the hosts' excellence was the common denominator.

Toney has found the net five times already and, at 26, has developed into a near-complete centre-forward. The burliest of defenders can expect to bounce off him several times a match; he can terrorise most in the air and, as he proved when scoring two outrageous goals from range in his hat-trick against Leeds, he is deceptively deft with his feet. The ferocious, whipped free-kick that left Illan Meslier standing spoke of a striker with the all-round tools to be a worthy deputy for Harry Kane.

The joy for Brentford is that Toney's moment of arrival at international level has equivalents elsewhere in the ranks. Their goalkeeper David Raya may well receive his second Spain cap against either Switzerland or Portugal over the next fortnight – he has now been called up for three consecutive squads by Luis Enrique. The Bees' back and front hold realistic chances of appearing at this winter's World Cup and that would be an even bigger achievement for Frank to wonder at.

It also diminishes the idea that Brentford can be cast as plucky underdogs for much longer. There

Just 15 years ago we were bottom of League Two – we played MK Dons at home and lost 3-0'
Thomas Frank

is a sense they are here to stay now, with the caveat that the league looks so tight that predictions for the relegated three may as well be decided upon by the roll of a dice. Brentford did judicious business in the summer: they were able to spend £45m on Keane Lewis-Potter, Mikkel Damsgaard and Aaron Hickey, none of whom is over 22, with no sizeable fee coming in, and there was room for a cherry on top.

If Shakhtar Donetsk had been happy to accept a bid of over £25m for the scintillating wide man Mykhaylo Mudryk, Frank would have broken Brentford's transfer record while presumably showing a ruthless streak with one or more of his existing options as a consequence. That is how sides ultimately evolve at this level but it said plenty that the addition of Mudryk would have been a luxury. Brentford struggled when injuries struck last time around but now boast genuine depth in most positions.

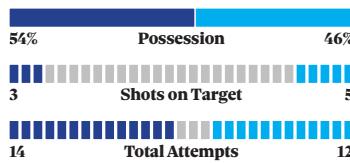
Toney's goals are vital but Bryan Mbeumo has hinted at greater potency with two early strikes while Yoane Wissa and Josh Dasilva, whose fitness is a significant boost, also have a couple each. Ben Mee has steeled the backline and they have not missed last summer's big signing, Kristoffer Ajer, who is close to a return after hamstring surgery. Sergi Canós, who opened the scoring against Arsenal last August, is also yet to kick a ball but Hickey has been a progressive presence at right-back.

Arsenal will face a more polished, accomplished side than the one that pummelled them into the ground that night with a mixture of brains and brawn; a consequence, of course, is that there will be less of an element of surprise for Arteta's high flyers. But Brentford believe they have more surprises up their sleeve and the inexorable rise of Toney underlines the point.

Sky Bet Championship

Bennette's late show has Sunderland speaking volumes

2	2
WATFORD Davis 34, O'Nien 62og	SUNDERLAND Alesé 45, Bennette 87



Tony Mowbray said Jewison Bennette is struggling with the language barrier after the Costa Rican rescued a point in an enthralling 2-2 draw against Watford at Vicarage Road.

The Sunderland manager sent on a quartet of substitutes including Bennette, who scored his side's 86th-minute equaliser. Mowbray said: "Jewi really can't communicate with anyone at the club yet. He literally finds it difficult to understand anything we tell him. He just smiles at everything."

"That's the same for a few of the substitutes I put on today. When they stood on a chair and sang their initiation songs, they were all in French, so they got clapped off pretty quickly.

"But as a club, we will help them with that and get them lessons. That's a lot better for them than sitting in a hotel room and trying to learn it through television. The real positive is

that the young lads helped us recover from 2-1 down today and get a point, which will help them.

"But if they hadn't done it in training, I wouldn't have put them on. You can't keep knocking them back and leaving them on the bench."

Mowbray believes Sunderland's haul of four points from trips to Reading and Watford in the space of four days will allow him more time to blend the players he has inherited from Alex Neil into his own side.

He added: "Four points on the road against two teams, one with huge expectations to do really well [Watford] and one [Reading] which has started the season really well, helps the process of getting where we want to be."

For Watford's manager, Rob Edwards, it was a third straight match without a win for his team, but he is



● Sunderland's Aji Alese scores the first of his side's two equalisers

not unduly worried. He said: "I'm frustrated with the result but overall I saw a lot of positive signs today. For a 20-minute spell after half-time I saw the team that we want to be for 90 minutes. There are lots of good signs. But we need to maintain that consistency within games."

"It's amazing how goals can change games. We got the second goal and it's happened a few times now that we've scored and then switched off a bit. We want to have that intensity for the full game."

"I can't fault the efforts and commitment of the players. What I want us to learn from is that when we're on top and in the ascendancy, we need to ride that as long as we can."

Edwards' side led first through Keinan Davis and then Luke O'Nien's own goal. The manager said he was disappointed with the manner of Sunderland's equalisers. The first was given when Aji Alese's shot was adjudged to have rolled across the line by goaline technology, while Watford's defenders left Bennette unmarked for the second.

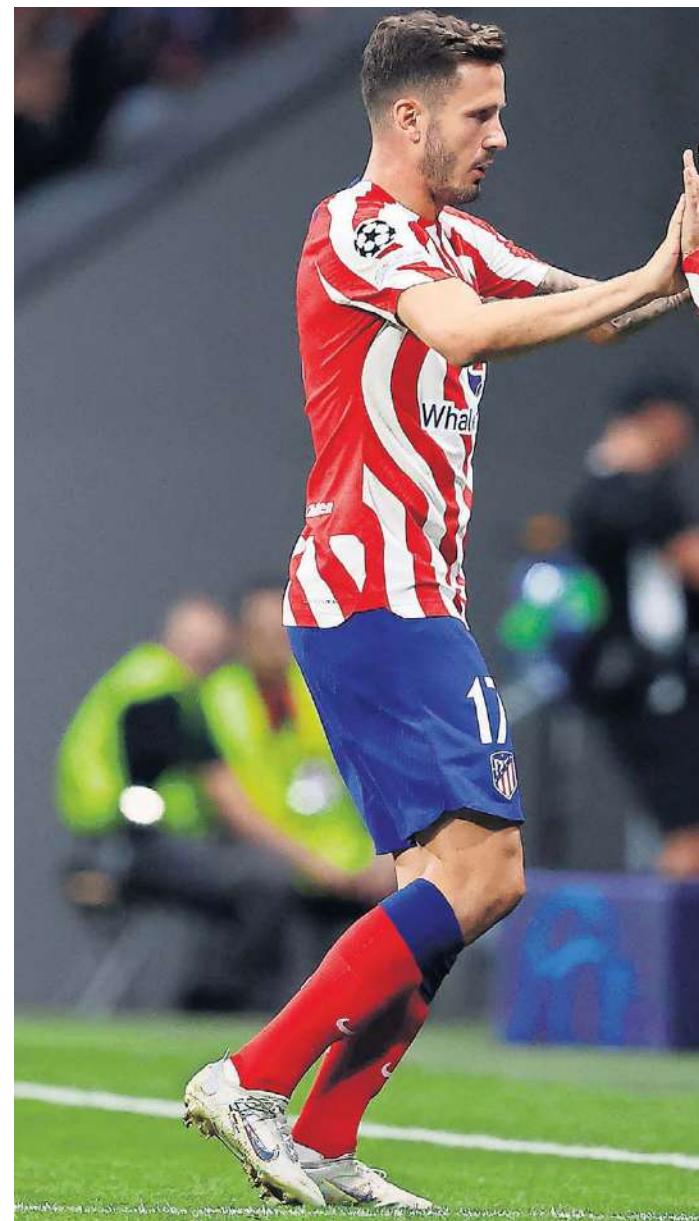
Edwards added: "I wasn't sure what the referee had given. I thought it might have been a free-kick because there didn't seem to be any appeals from Sunderland either so I was surprised when they started celebrating."

"There are lots of things we can address and some basics that we need to tighten up on."

PA Media

Watford 3-4-1-2 Bachmann; Cathcart (Kabasele 84), Troost-Ekong, Hause; Pedro, Choudhury, Kayembe, Kamara (Bayo 73); Sema; Davis (Gosling 81), Asprilla Subs not used Kalu, Sierralta, Okoye, Hungbo	Sunderland 4-4-2 Patterson; Gooch, O'Nein, Batt, Alese; Roberts (Neil (Dajaku 72), Evans (Matete 79)), Clarke (Bennette 73); Embleton (Diallo 63), Pritchard (Ba 79) Subs not used Bass, Hume
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Referee Robert Madley Attendance 19,767



Roundup

Blades extend lead as Bruce remains under pressure

Oli McBurnie's fourth goal in five league games helped **Sheffield United** extend their lead to three points at the top of the Championship with a comfortable 2-0 win at **Preston**.

The Scotland international fired home from close range with 15 minutes left after Iliman Ndiaye had rifled the visitors ahead just before half-time. The victory for Paul Heckingbottom's side was their fourth league win in a row and extended their impressive unbeaten run to eight games.

Steve Bruce remains under pressure after a contentious **Norwich** equaliser cost his **West Brom** side just a second league win of the season. Bruce had to endure jeers from his own supporters following the defeat to Birmingham in midweek and was forced to settle for a 1-1 draw at Carrow Road. Dara O'Shea's header had set the Baggies on course for victory but a first

Norwich goal for Sam Byram rescued a point for the below-par hosts, with West Brom furious the goal stood as they appealed in vain for handball against the full-back.

Shota Arveladze is feeling the pressure after **Hull** fell to a fourth consecutive defeat with a 3-0 loss at **Swansea**. Second-half goals from Ryan Manning, Luke Cundle and Joel Piroe left Hull languishing just above the relegation zone.

Huddersfield claimed only their second league win of the season as veteran striker Jordan Rhodes fired them to a 1-0 home victory over **Cardiff** in their first game since the sacking of Danny Schofield.

Tom Ince's brilliant free-kick just after the hour mark gave **Reading** a 1-0 victory at **Wigan**. The home side battled back in a tense eight minutes of added time, but Reading held on, with Ince's strike earning the Royals a fifth win in seven matches.

Jay Rodriguez's fifth goal of the season moved **Burnley** up to fourth as they extended their unbeaten run in all competitions to eight

● Oli McBurnie celebrates his goal for Sheffield United



games with a hard-fought 2-1 win over **Bristol City**.

Second-half goals from Carlton Morris and Reece Burke saw **Luton** finally register a home win at the seventh attempt, 2-0 over **Blackburn** at Kenilworth Road.

Benik Afobe's second-half strike earned **Millwall** a 2-1 victory over **Blackpool** at the Den. The hosts took the lead early in the first half when Dutchman Zian Flemming's header squirmed agonisingly past Blackpool goalkeeper Daniel Grimshaw and in for an own goal. The visitors pulled level before half-time when Dom Thompson teed up Arsenal loanee Charlie Patino, but Millwall dominated after the break.

Gustavo Hamer saw red for **Coventry** as an entertaining derby with **Birmingham** at St Andrew's ended goalless.

The Brazilian-born Dutch

midfielder was sent off for violent conduct in the 89th minute.

QPR and **Stoke** also played out a 0-0 draw in a match of few clear-cut chances at Loftus Road, while **Middlesbrough** hosted **Rotherham** in the day's late kick-off.

PA Media

Cometh the hour cometh Griezmann with a cameo to light up Madrid derby

On-loan striker's late arrival on the hour continues to cause damage at Atlético, but there is no denying his impact from the bench for Simeone's side



● Antoine Griezmann joins the fray. He has scored eight goals in his career against Real Madrid

DAVID S BUSTAMANTE/SOCRATES/GETTY IMAGES

convincing him to accept a reduced role, at least temporarily.

Griezmann has done so with remarkable restraint, shrugging “it is what it is”, while Simeone admitted: “I’m a club man.” At the same time as the president, Enrique Cerezo, claimed the coach could pick who he wants. It helps that it was worked reasonably well: Griezmann has three goals. “The reality is that he is playing very well in 30 minutes. In 60, we don’t know,” the manager said after he scored the winner against Porto.

The reality is that this is not what he wants and after defeat at Bayer Leverkusen on Tuesday, for the first time Simeone pointedly said he would prefer him to have more minutes. The cracks are showing. “The team plays better with Griezmann on the pitch,” Simeone said on Wednesday. Yesterday, he described Griezmann’s introduction as giving Atlético an “extra step, more ‘hierarchy’, greater combination”.

Yet asked if the derby may be a night where it is worth racking up a match, or if perhaps this was the kind of occasion when Griezmann’s absence annoys him even more, Simeone responded by saying: “[Álvaro] Morata and João [Félix] are playing well. Griezmann is playing well in 30 minutes.”

If that means Atlético should improve in the second half – at times, it can feel almost as if the game itself is waiting for Griezmann, as if it does not really count until his inevitable introduction – Ancelotti knows it is coming and can prepare. Besides, the same is true of Real.

Although they are without Benzema, Madrid scored four in his absence last weekend. Rodrygo, likely to be chosen ahead of Eden Hazard, was superb. Fede Valverde is flying. Casemiro has not been missed yet. Luka Modric turned 37 last week, not that you would know it. Vinícius Júnior, especially, is playing superbly.

Ancelotti’s side have won eight out of eight – and it is the second half that has been the key. The aggregate score of the first half of games is Madrid 6 Opponents 5; the aggregate score of the second halves is 16–0. “We have a strategy, which is called the tiredness strategy,” Ancelotti joked. “We make them think that we are tired and then in the second half ... It will be competitive like it always is against Atlético.”

If that part of the plot is guaranteed – cometh the hour, cometh the Griezmann – the rest has to be played out. “With derbies, you always think it is important how you come into it and I would have preferred to do so with a win in midweek,” Simeone said. “But when the game starts it’s a totally new story. A new film begins and we don’t know how it ends, which is why it’s so fun.”

Sid Lowe



the moment, we’re carrying on like this,” the Atlético coach said.

Carry on might be the right words, too. Griezmann is not the only one waiting for the inevitable, almost a meme now; everyone else is, too. Atlético have played seven games. Their joint top scorer this season, who has scored eight times and provided five assists in his career against Madrid, has not started any. He has come on as a substitute in all of them. The minute in which he was introduced tell the story: 62, 62, 64, 63, 61, 63, 62.

Griezmann is on a two-year loan from Barcelona with an obligatory €40m purchase clause at the end, if he plays more than 45 minutes in half the games he is available. Atlético cannot afford to pay €40m – and Barcelona cannot really afford for them not to, still less to be stuck with him – and so, after he was a virtual ever-present last season, they are now “not playing” him by playing him for fewer minutes than are needed to count. (Coming on with half an hour left is playing safe, with added time.)

It is not a good situation, damaging for everyone and risking eclipsing everything, although it is designed to apply pressure on Barcelona to renegotiate and is better than the alternative: not having Griezmann at all. The club would have preferred to release him; the coach, though, insisted on him staying, reluctantly

It can feel almost as if the game itself is waiting for Griezmann



● Carlo Ancelotti will be without his key striker Karim Benzema

European roundup

Berisha the beacon for Augsburg as Bayern are caught out once again

Bayern Munich suffered a shock 1–0 defeat at **Augsburg** in the Bundesliga to stretch their winless run to four consecutive league matches and drop to fourth place.

Mërgim Berisha slotted in a cutback with a composed finish in the 59th minute to seal the three points and pile more pressure on Bayern’s coach, Julian Nagelsmann. The hosts were not intimidated by the champions at any stage and their seven shots on goal were almost double Bayern’s total in the opening half.

The Bavarian side, fresh from their Champions League group win over Barcelona in midweek, lacked a clinical finish, with both Sadio Mané and Leroy Sané having their share of chances. Augsburg’s Rafal Gikiewicz made several fine saves.

Youssoufa Moukoko’s powerful header gave **Borussia Dortmund** a 1–0 victory over **Schalke** in the Ruhr valley derby to send them top of the Bundesliga. The 17-year-old headed in at the far post in the 79th minute to take Dortmund to the summit on 15 points.

There was bad news for their captain, Marco Reus, who was carried off with what looked like a serious ankle injury. The Germany international, who was called up



● Mërgim Berisha celebrates scoring what proved Augsburg’s winner

for the Nations League matches against Hungary and England this month, had turned his ankle in the 32nd minute.

Union Berlin, the surprise early leaders, will be top again if they beat **Wolfsburg** today, while third-placed **Freiburg** could move up to first if they win at **Hoffenheim** and Union fall short.

In Spain, the former Bayern striker Robert Lewandowski scored twice and Memphis Depay once as **Barcelona** cruised to a 3–0 win at home to struggling **Elche**. Barça top La Liga with 16 points from six games although Real Madrid, on 15, will return to the summit if they win at Atlético Madrid today.

Barcelona’s task was made easier when the bottom side’s centre-back Gonzalo Verdú was sent off in the 14th minute for pulling Lewandowski’s shirt as the striker was about to reach the area.

Reuters

Emma Hayes

'If you speak up, you're difficult, prickly. I've had to take some abuse'

As the new season gets underway, the Chelsea Women's manager is feeling well again after four years of hidden trauma, is taking the upheaval at the club in her stride and reveals her ambition is to one day manage Spain

Donald McRae



Emma Hayes is serene in a small bungalow in Cobham as, amid the uncertainty, one era sweeps into another at Chelsea's heavily monitored training ground. Two weeks ago, a short walk from here, Thomas Tuchel was sacked by Chelsea's owners the morning after his 100th game at the club. Hayes had just passed 10 years in charge of Chelsea Women, in a reign made remarkable by five Women's Super League titles, four FA Cups and two League Cups.

The second half of her career at Chelsea coincided with the arrival of her son, Harry, born only half an hour before Hayes gave birth to his twin brother, Albie, who had died inside her after 28 weeks. Now it feels as if she has been released from four years of hidden trauma.

Hayes, an engagingly open woman, has reflected on her grief and loss while also expressing sympathy for Tuchel. The 45-year-old has spoken about her belief that she has ADHD and remembered the days when her dad told her to "change the face of women's football". Hayes has suggested how best to capitalise on England's Euro 2022 triumph before switching to fluent Spanish when revealing her "dream job" in football.

These fascinating insights are offered on an afternoon when, glowing with energy, Hayes says: "I had an off-season taking in life and enjoying anything from a walk to a drink. It's no surprise this is the freshest I've felt. I always find a way to read, to study, to be interested. But this summer my study was life. I've also reached a point in my career where I'm really enjoying it. I've had years where I didn't but, now, I love the work. There's a coming together of

a football model I've been working on my whole career. All the jigsaw pieces are in sync and there's a lovely energy to the team where it's given that we'll keep competing."

Hayes is the best manager in the WSL and as the new season begins, she hopes to steer Chelsea to a fourth successive title. "I'm well again," she says. "I feel the best I've felt since before I gave birth because the last four years I haven't been right. When I knew I was only going to deliver one live baby, I hadn't actually contemplated I still had to deliver two. I just needed to get Harry into this world healthy. But I realise now why women take a year off work after child-birth because I didn't prepare for the significant hormonal, physical, emotional challenge.

"My biggest regret was coming back to work after eight weeks. It's nothing to do with the club because how do you step away from your job as a football manager for a year? What if they bring in an interim coach and after eight months they say: 'We'll stick with him or her.' The club would have given me maximum support but it felt an impossible position."

Hayes looks wounded as she remembers the desolation of losing Albie. "That moment will never leave me and I feel sad for Harry, who doesn't have a brother. I'm not saying it doesn't hurt now but I accept it. I will still have a cry about it every birthday and Christmas. That's normal. But for those first four years I was just trying to survive. I felt exhausted. But I woke up when Harry turned four this May. That was the first time I thought: 'I'm back. I'm back!'"

She is back, too, in the madness of football which is so evident in the men's team at Chelsea. Since 2012, when Hayes joined and brought stability and structure, there have been 10 male managers, including caretakers. The managerial churn took its latest twist when Tuchel was sacked after 20 months in which Chelsea won the Champions League.

"I'm gutted," Hayes tells me before

● *I had an off-season taking in life – it's no surprise this is the freshest I've felt,' says Emma Hayes*

TOM JENKINS/
THE OBSERVER

● *'I've got so much better at managing players by learning about my son and vice versa,' says Hayes*

TOM JENKINS/
THE OBSERVER



Graham Potter replaced Tuchel. "I love Thomas. He's a great man, a great coach with a brilliant history, albeit short here, who's had to go through lots of change. It's disappointing and I'm super sad for him but Thomas will thrive anywhere." Did she and Tuchel talk deeply about football? "Yes, we made time but it's fleeting when you can grab an hour to do that. We had a really good relationship."

Hayes stresses how much she has missed working with the previous regime and, especially, the former chairman Bruce Buck. "Bruce has been humongous for me. I miss him already. He's an amazing Chelsea guy because, as an American, he really understood the women's game and pushed me to keep pushing the club. I always felt really trusted by him and Marina Granovskaya [the former director who handled contracts and

transfers] so I was devastated when they left."

"Whenever there's change, there's apprehension. But during the take-over [when Roman Abramovich sold Chelsea to a consortium led by the American billionaire Todd Boehly], Bruce said: 'It's going to be different but that doesn't mean it's going to be worse.' I say to my players all the time: 'I want you to be open to change.' I had to do that myself."

Has she spoken much to Boehly? "Yes, I speak to Todd quite regularly. The interactions I've had with our current ownership group make me think they are going to be champions for women's football. I am super excited because they can drive women's football in this country to a new level."

Hayes has been such a revelation as a coach that some Chelsea fans and





● Celebrating with Chelsea's star striker Sam Kerr. Today the champions open the defence of their WSL title against Liverpool

YUI MOK/PA

pundits, including Pat Nevin, suggested Boehly should have considered her as a replacement for Tuchel. Hayes is committed to Chelsea Women, and she usually hates being asked about managing a men's team, but it is striking how she answers when I ask what has frustrated her most.

"The Sky Sports headline which suggested I said it was an insult to coach AFC Wimbledon. That pissed me off the most. I've since told Sky how fucking dangerous it is to put out such a statement. I did not say it was an insult to coach AFC Wimbledon. I referred to my own players and said: 'It's not an insult to coach these women.' I was honouring the women I represented, and no amount of money was going to take me away from that."

Hayes shrugs and says: "Simon Jordan said the reason women can't coach male players is because they're not used to coaching in front of large audiences. I thought it was the most ridiculous comment I'd ever heard."

The summer's European Championships, often played in front of vast and packed stadiums, shredded Jordan's claim as female coaches and players displayed skill and courage, tactical acumen and technical brilliance. But, to grow women's football after the Euro boom, Hayes believes the game needs to cut ties with the Football Association. She hopes the Premier League will have seen the potential in running an equivalent competition for women.

"I would be shocked if there isn't serious interest from them or another independent body. My preference is the Premier League because of their expertise of running a league with a global impact. Everyone's looking at England and we have to seize the opportunity. The longer we stay in the hands of the FA, the longer it will take for us to achieve our aims."

Hayes has felt compelled to speak out ever since her dad instructed her to lead the transformation in women's football. "In the mid-1990s, as a father of three in the middle of Camden Town, he told one of his daughters she's going to change the face of women's football and it's up to me to do that. I was only 20 and had been on a coaching course where I'd done my B licence and had a really stuffy time. He said: 'You need to go to America. You've got to get out of here. Come back when you're ready to change the narrative.'

"He was adamant it was my job to blow it up: 'You're the one who's got to speak about the officials and administrators. You have to set the

professional standards and expectations.' But if you speak up as a woman you're outspoken, difficult, prickly. I had to take some abuse."

Hayes smiles. "I've always been grateful for the trust and the freedom my parents gave me. They knew I don't do very well when I'm stifled and I've always thought that would have been my biggest challenge if I'd worked for the FA. I wouldn't have coped with that whereas working for Chelsea there was freedom and pressure. I've always enjoyed pressure."

She pauses thoughtfully. "There is definitely another side of me and football has allowed me to stay on top of my ADHD. I think being a football manager and having to manage so many different things keeps my brain in a great place."

Does she have ADHD? "Our performance coach at Chelsea is sure that I do. I've never been diagnosed, but it makes complete sense to me. But I've surrounded myself throughout my career with people who can help where I fall short. I'm a major introvert. When I leave [the training ground] I just want to go home and be quiet, in peace. I've always been like that. And because of the extrovert behaviour required in my job, because I expend so much energy here, the minute I leave it I just need peace."

Has becoming a mother changed her as a manager? "One hundred per cent. My son has unbelievable emotional intelligence and he's extremely sensitive. I've got so much better at managing players by learning about my son and vice versa. By learning about him and how to manage him, I've got better at dealing with certain players. How do you manage people who are not like you? Or people that you don't really understand? This is a fascinating area that is a key focus of mine."

Would Hayes enjoy coaching England one day? "I've enjoyed watching England as a fan and as a club manager and the older I get I think it's best to never say never about any of these jobs. But my dream in life has been to coach Spain."

She slips into Spanish for the next 15 seconds. "I speak fluent Spanish and have a degree in Spanish. So my dream job has always been to coach Spain. Coaching England? Never say never..."

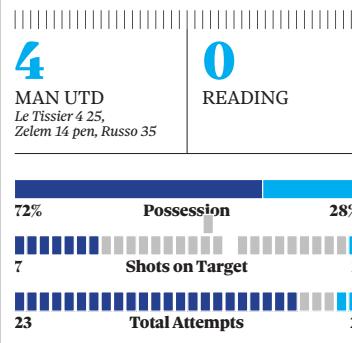
Hayes is full of such surprises and revelations and she smiles again. "Did I think I'd have 10 years at Chelsea? No. I might have another 10 years here and I wouldn't be surprised. I genuinely love my job. I just feel so grateful. I feel lucky. I'm like: 'How have I managed to forge a career in the world I love most?'"



‘Simon Jordan saying women can’t coach male players because they’re not used to coaching in front of large audiences was the most ridiculous thing I’ve ever heard’

Emma Hayes

Le Tissier's double on debut delights United



Suzanne Wrack

It took the new recruit Maya Le Tissier only four minutes to make her mark in a Manchester United shirt, scoring the first of two goals that would help her side to an easy win over Reading.

Her manager, Marc Skinner, hailed the 20-year-old as "mature and aggressive" and said she can become "a star in the future" after her debut double. "My job is to keep her being normal, but she can be a real star in the future, no doubt," he said.

"In lots of moments today she was really mature and aggressive when she needed to be. We're not just going to get goals from her but solid performances from the back and progression with the ball."

"She has forward-playing ability and can strike the ball really well. Her passing range is excellent. Her maturity and concentration and all these things - she has a lot of the tools."

Le Tissier – no relation of Matt, although they both come from Guernsey – made a formidable debut after joining United from Brighton in the summer. First, she sent Katie Zelem's corner looping over Grace Moloney, who seemed to misread the dip on the clipped effort, then she rose to head another Zelem corner past the Reading keeper.

Those goals sandwiched a Zelem penalty, after the referee ruled that Moloney had caught Alessia Russo, though replays suggested she had also got a touch on the ball.

It was a dream start for Le Tissier, and a wholly unexpected one given she is a centre-back. "To get two goals... You don't expect that," Skinner said. "Both finishes were really good and cultured."

Le Tissier's impact from set pieces

will come as no surprise to those who have watched the England youth player before, but her increased potency in and around the box thanks to the accuracy of Zelem's crosses will send a warning through the league that United's threat is not limited to Russo and Ella Toone.

Of Skinner's seven new recruits, two were chosen in the starting lineup to face Reading in what was only the second game of the WSL season, as a result of last weekend's opening round being postponed after the death of Queen Elizabeth II.

Le Tissier was joined by the Spanish forward Lucía García in making her debut in front of a lively crowd of 5,315 at Leigh Sports Village, a record for the team at the ground. García's first game in England may have been overshadowed by Le Tissier, but the Spaniard also made an impact, sending the full-back Ona Battile racing down the line to cross for Russo, who headed in.

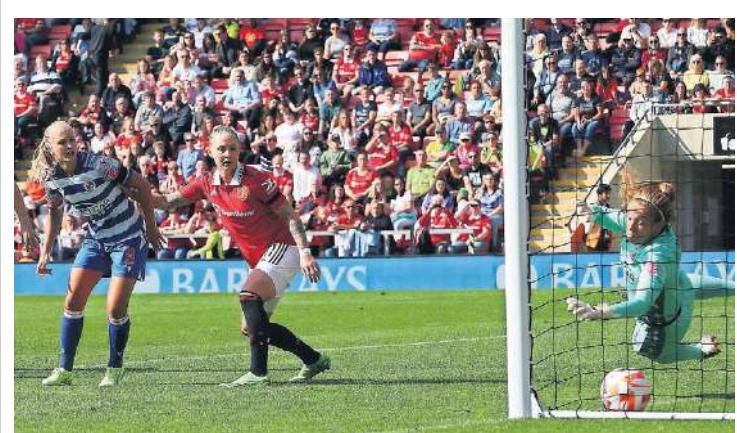
It was United's fourth goal in the first 35 minutes and it was a bruising start for Kelly Chambers' Reading, who also began with two of their seven new players – Lauren Wade and Charlie Wellings – in their first XI.

After United's strong first half, one worthy of a team looking to splinter apart the traditional top three of Manchester City, Arsenal and Chelsea, Reading regrouped.

The travelling side looked far more organised and settled after the break, though a host of changes had also arrested United's rhythm, but the damage had already been done. Reading managed only two shots to United's 24 and 24% of possession, despite their second-half improvement.

Next up for Skinner's United is a trip to West Ham next Sunday as they look to expand on their first win, while Reading will play Hope Powell's Brighton.

Manchester United	Reading
4-2-3-1	4-4-2
Earps; Battle, Le Tissier, Turner, Blundell; Zelem, Ladd (Moore 72); Toone (Bøe Risa 71), García (Leon 64), Galton (Parris 77); Russo (Thomas 71)	Moloney; Evans, Mukandi, Cooper, Rose (Dowie 25); Eikeland, Troelsgaard (Primmer 59), Rowe, Woodham ■, Wellings, Wade (Perry 90)
Subs not used	Subs not used
Thorsdottir, Tounkara, Baggaley, Stanforth	Caldwell, Burns, Meadows-Tuson, Primmer
Referee: Abigail Byrne	Attendance: 5,315



● Maya Le Tissier scores United's third goal

JOHN PETERS/MANCHESTER UNITED VIA GETTY IMAGES

‘There’s no middle ground, it’s all or nothing,’ says the Red Roses’ blooming Bern

Robert Kitson



‘We’re always looking at how we can be better,’ says the tighthead as England fix their sights on next month’s World Cup

Mould-breaking rugby players, male or female, are pretty rare. By almost any measure, though, England’s Sarah Bern is different. As a teenager she once aspired to be a downhill skier and sporting orthodoxy has never grabbed her. The result is a one-of-a-kind athlete with the ability, when the Women’s Rugby World Cup kicks off next month, to illuminate the gloomiest of autumns.

England’s 32-player squad for the tournament will be unveiled on Tuesday and, if there is anyone on the list guaranteed to give it everything, it is the 25-year-old Bern. Powerful tighthead props are not supposed to score long-range tries from halfway or sidestep like sevens players but, in her mind, it feels entirely normal. “It probably excites me more because people are always going: ‘Oh, you’re a prop.’ They probably don’t look at bigger players and think: ‘They’re going to enjoy running in open field.’ I always have done.”

It is asking a lot for the Red Roses to nudge the saintly Lionesses off their new perch as the nation’s sporting darlings. But, having now gone a world-record 25 Tests unbeaten, the dynamic Bern and her teammates clearly have a great chance to shift the dial in terms of how their sport is perceived. The 73-7 hammering of Wales in Wednesday’s final warm-up game was merely the latest sign of their gathering momentum.

Nor is the world-class Bern the type to ease up with a job half done. “I’ve always been very driven. I’ll never do anything half-hearted, I’m not a person who really has a middle ground. For me it’s all or nothing.” Hence her brief flirtation with skiing. “I really wanted to become a downhill skier. I absolutely loved zooming down the piste and I wanted to see if I could combine it with rugby.”

By her early teens her Scottish father, Graeme, was growing tired of finishing second in their informal races. “He said: ‘Right, we can’t race any more because you keep winning.’”

These days, though, Bern would recommend rugby to anyone, regardless of size, shape or background. For any youngsters looking to overcome body confidence issues, she is also an instinctive ally. “My two sisters, who are 10 years older than me, are both



Roses on a roll

25

England’s unbeaten run since beating France 20-10 in November 2020.



tiny little size 8s and around 5ft 2in tall. They were very much into ballet, fashion and art. I’m into all of those as well but dance was too delicate for me.”

Instead Bern is living proof that a love of musical theatre – “I just saw Moulin Rouge, I absolutely love Dreamgirls” – and a professional sporting lifestyle can happily co-exist. Having learned the game at London Irish and Esher, the 91kg (14st 3lb) Bern switched from the back row to prop and can often be found in the gym dead-lifting up to 165kg. “If you’re involved in sport, you do sometimes think: ‘I look absolutely huge.’ When you go into town you do feel a little bit bigger. But here, playing rugby, you feel absolutely normal. You’re used to bigger people.”

The more blinkered corners of the internet, sadly, do not always appreciate ultra fit, muscular sports-women capable of shifting plenty of tin. While Bern, who first represented England aged 18, has had a few sexist comments lobbed at her on social media, she refuses to give ground to the haters. “You’re always going to have people who have their opinion online. That’s society and, unfortunately, women are always being pushed into having to look and behave a certain way.”

“I still think those kind of archaic views are there but I think it is definitely changing. If we can inspire people to be healthy, fit and strong, then great. What’s important is being happy and being able to do what you love doing. All the guys don’t look

► Sarah Bern first represented England aged 18 and now, at 25, has won 46 caps

RYAN HISCOTT/
THE RFU COLLECTION VIA
GETTY IMAGES

the same and they’re still seen as top-class athletes.”

With 46 caps to her name, there is no doubting Bern’s pedigree nor her driven nature. Her father played volleyball for Scotland but at school in Esher she preferred athletics, basketball and netball. ‘My mum and dad never really pushed me. It was more a case of ‘I want to try this’ and then ‘I want to be really good at it.’

“I struggled when I was younger with reading and writing. Because I never wanted to do badly in any test I’d have to put a lot of extra effort in away from school. I think that’s where that drive comes from. You’ve got to keep working, you can’t just put your feet up. It’s just carried through in my life.”

Bern also enjoys feeling more settled in Bristol nowadays, having moved frequently in her youth. “We’d live in run-down, small houses and Dad would do them up while we lived in them. We moved loads. I’d come home and find an oven on the floor and no walls in the kitchen. I’d be like: ‘So are we going to eat in the pub tonight?’ Now I love organisation. I can’t live in building sites.”

Her resilience was also recently tested by almost a year out recuperating from a serious shoulder injury, to the point where she wondered if she would ever fully recover. “I couldn’t do a press-up for ages. It was the last bit I needed to tick off and it caused me so much pain. For me as a tighthead it’s vitally important to use that shoulder, to rotate in and use it for the bind. You get to the point when you think:

‘Unfortunately women are always being pushed into having to look and behave a certain way’

Sarah Bern

WRWC fixtures

Pool C

Sat 8 Oct, Eden Park 4.45am

Fiji v England

Sat 15 Oct, Whangarei 8am

France v England

Sun 23 Oct, Waitakere 5.45am

England v South Africa

29-30 October

Quarter-finals

5 Nov, Eden Park

Semi-finals

12 Nov, Eden Park 6.30am

Women’s Rugby World Cup final

‘What is the point? I’m never going to be able to do that again.’

Which is why no one is more alert to the significant opportunity now awaiting both her and England. Expectations are sky high but the players sound ready. “If something’s not good enough, it won’t necessarily be the coaches who say so. It’ll probably be a player first. We never sit in a meeting patting ourselves on the back. We’re always looking at how we can be better.”

And, if the need arises, even the free-spirited, sevens-loving Bern will be quite happy to grind opposing scrums into the Kiwi grass if required. “It’s such a chess game and it’s such hard work. As much as I love running in space there is no better feeling.” Aside, perhaps, from hoisting the World Cup skywards on 12 November.

Eddie Butler 1957-2022

Rugby's lyricist found his words and his feet in a Pontypool jersey

Paul Rees



Eddie Butler, the Observer's late columnist, spent his 14-year playing career mucking in at a club he described as a commune

On the face of it Eddie Butler and Pontypool did not make a natural fit. Educated privately at Monmouth school and with an accent that was more home counties than Torfaen valley, the Cambridge University student could have been expected to graduate to establishment clubs such as Newport and Cardiff rather than one that played on a public park and were regarded by many in the Welsh media as neanderthal in their approach to the game.

But how it worked. Butler spent his 14-year playing career from 1976 with Pontypool, mucking in at a club he described as a commune. They were run then by Ray Prosser, a coach whose gameplan was forged when he toured New Zealand with the British & Irish Lions in 1959. His mantra was man-handlers not ball-handlers and he had no favourites. Even the renowned

Pontypool front row of Graham Price, Bobby Windsor and Tony Faulkner knew they would face his wrath if they stepped out of line.

Butler told the story of how, before his Cambridge University side played at Pontypool, Prosser had told his players to keep their fists to themselves and not take the law into their own hands no matter how much they felt the need to: his recruit's family were watching and he did not want them to leave with a negative image that could tempt their son to look elsewhere.

Pooler, in Butler's words, were "red of claw, quite violent really". They were not renowned for turning the other cheek but, with the players heeding Prosser's orders, they did nothing as Cambridge killed the ball, flopped over on the wrong side and lurked offside, growing ever more daring as the expected retribution failed to materialise.

There were only a few minutes to go when, after another blatant misdemeanour, Faulkner's instinct kicked in and he flattened the miscreant. The prop was the most experienced player in the side but, as he grasped the implications of what he had done, he turned to the sidelines and defended himself: "I'm sorry, Pross, but he had to have it."

Butler stayed and was to join Pontypool's legion of Wales forwards. The club may not have been part of Welsh rugby's establishment but, unlike another successful 1980s side, Neath, they venerated tradition. Prosser's favourite away match was



► Eddie Butler seemed an unlikely recruit for Pontypool but became their captain in 1982

COLORSPORT/SHUTTERSTOCK

Gerald Davies and Phil Bennett among them, meant there was a rebuild. Expectations remained high and, as unaccustomed defeats followed each other, including one to Romania in 1983 when Butler was captain, perspective took a ride.

The media, whose praise for Pontypool rarely rose above the grudging, turned on Butler. One article called for a captain in the mould of France's Jean-Pierre Rives, who often finished a match with blood on his face and jersey. The implication was that Butler was not the warrior Wales needed. He was replaced by one, Mike Watkins, but the hooker stood down after four games.

The last was against Australia in Cardiff in 1984, a 28-9 defeat. It was also the day Butler decided he had had enough. In conversation years later he said he struggled to understand the gratuitous abuse that was hurled at the players. It was something he felt at the end of his career with the *Observer*, when columns online were followed by a comments section that sometimes included personal attacks.

Eddie liked to paint his own picture rather than see the game through the eyes of others. He was not one for the after-match media conference and its parroting of clichés. On tour he preferred working for a Sunday newspaper rather than a daily because it gave him the chance to explore a country rather than go through the daily grind of training sessions and quotes.

He was a lyricist. His columns seemed effortless but they were carefully sculpted and looked for the best in players rather than the worst. As he said: "You can take rugby seriously but you must not take yourself too seriously."

Cardiff, savouring the relative grandeur of the Arms Park. Butler was never an outsider and captained the club from 1982.

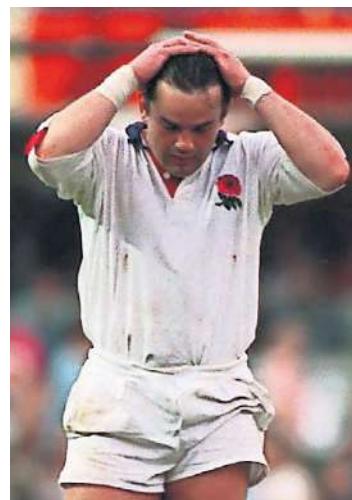
Every player was given a nickname at Pontypool and not many ended in o. Butler was called Bamber, after the then *University Challenge* quizmaster Bamber Gascoigne. He packed in the scrum at No 8 behind Kevin Moseley, who answered to Boris, resembling in height and gait Frankenstein's

Eddie liked to paint his own picture rather than see the game through the eyes of others

monster, who was most famously played by Boris Karloff. And another second-row was known as Rizla because, it was felt, when he jumped for the ball in a lineout, all that one could place between his feet and the ground was a cigarette paper.

Butler won the first of his 16 Wales caps in 1980. He went on to captain his country and was a replacement for the 1983 Lions in New Zealand but he did not find the contentment he enjoyed at club level. He became one of a number of players – his Pontypool colleague Graham Price and the fly-half Gareth Davies were others – who retired from international rugby while continuing to play for their clubs in frustration at a selection policy that often felt incoherent.

Wales had been the dominant force in Europe in the 1970s but the retirement of a number of leading players at the same time, Gareth Edwards,



► Will Carling's England had testy relations with the media but their deliberate silence had an eloquence

first victory over Wales in Cardiff since 1963.

I used to double up for television, a bit like now, and follow them round as a sort of cub reporter for the BBC, doing what was called back then the Five Nations camp report. And it truly was, whichever way you looked at it – but it wasn't helped by the fact that Will Carling's team were permanently surly. The views they held on Dudley Wood, the secretary of the Rugby Football Union and the paid champion of an unpaid ethos, seemed to extend to anyone outside their own playing circle.

I was thinking the other day, having been stuck in a hotel in Bagshot, huddled around an England player on media duty in a group of a dozen reporters, sharing our exclusive on him, that there was more fun in being completely

shunned by those players. The deliberate silence of Brian Moore back then said a lot more than the carefully delivered nothings from the latest graduate of the media training course.

Perhaps rugby teams simply like the sense of being under siege and if there is no genuine cause to justify a grievance against the scum of the media, well, they may as well just invent one. And rule No 1 is: give nothing away; tell them nothing.

The digital revolution has opened up a limitless universe of words on every subject under the stars, including dear old rugby. And if the output from the players is of limited value then that gives prominence to the views of those only too happy to deliver more than their fair share of words. That's you. So, the future is yours. Take care of it.

From the archive

In 1991 the players gave you nothing, in 2010 they give you even less

In his last Breakdown column 12 years ago, Eddie Butler laments how media training has built up barriers against journalists

Bloggers, the world is yours. Well, at least a tiny corner of it, where rugby is played, can be influenced by you. Although I'm not sure how much attention Martin Johnson pays to your views on the angles of running of his centres. But anyway, you are here to stay.

When I first joined the *Observer*, in 1991, nobody spoke to anyone. It was the age of England supremacy in Europe and the best players also happened to be a fairly militant lot, largely because they had no say in the shaping of their future. The game was beginning its voyage into professionalism, but only in the sense that rumblings about the inequalities of the amateur game were being heard, grumblings that manifested themselves as a refusal by the England players that year to speak to the media after their

Saracens leave Quins wondering as Daly puts boot in to seal thriller

27
HARLEQUINS

30
SARACENS

Gerard Meagher
The Twickenham Stoop

It is impossible to know if Marcus Smith would have tilted this match in Harlequins' favour but the fact he was not allowed to play while Saracens' England contingent all contributed to their narrow victory – ultimately settled by Elliot Daly's long-range penalty – left a cloud hanging over an otherwise entertaining London derby and provided a reminder that club rugby in England rarely helps itself.

The Harlequins coach, Tabai Matson, did his best to bite his lip afterwards but there is something awry when Smith is limited to shuttle runs before kick-off while Owen Farrell and Billy Vunipola, and to a lesser extent Maro Itoje, Jamie George and Mako Vunipola, are allowed to influence matters in this manner. To recap, England players from the Australia tour are still supposed to be resting but, while Saracens were given dispensation to field theirs ahead of schedule, Harlequins were blocked from playing Smith. In his absence Tommy Allan performed admirably but one cannot but wonder whether Smith, who has a habit of pulling rabbits out of the hat late on and turning

defeats into victories, would have been able to sprinkle enough stardust to turn the match Harlequins' way.

How much influence Eddie Jones, who was in attendance at the Stoop, had on the decision is unclear. The Rugby Football Union says he does not have the authority single-handedly to block an application for players to return early but he has input and the Saracens director of rugby, Mark McCall, confirmed afterwards that the England head coach's say is considerable. "All we do is put a plan in and we get the thumbs up or thumbs down," said Matson. "We knew that it was probably going to create a kerfuffle for our fans and for probably everyone looking in from the outside. But we can only move forward with the group that we have."

Even without Smith, Harlequins still had their moments and there is a strong case to be made that Alex Dombrandt's withdrawal just before half-time through injury was more significant, such was his influence. But the inconsistency points to a wider problem. This is one of the most eye-catching fixtures in a competition desperate for more eyeballs. Had any of the casual fans that Premiership Rugby is so eager to attract turned on their TVs, expecting to see Smith lining up against Farrell, they may well have switched off immediately.

It would be a shame if they did because this was an engrossing encounter to the very last moment



'It's important there isn't a general rule for everybody. I see it as a sensible process'
Mark McCall

when Farrell kicked the ball out to end the match and celebrate with the sort of aggression he is renowned for. He was among Saracens' best performers; so too was Billy Vunipola – all the more galling for Harlequins as he played more minutes for club and country than Smith last season. "The parties involved are the player, very importantly, the club, Eddie Jones, PRL and the [Rugby Players' Association]," said McCall. "I think

it's a really good process, actually. The decisions are taken in the best interests of the player and obviously we're delighted to have our players available today. It's very important that there isn't a general rule for everybody. It shouldn't be a one-size-fits-all. It should be on a case-by-case basis. I certainly see it as a sensible process."

Harlequins made a breathless start with two tries in the opening

Underhill blow adds to woe for feeble Bath

20
BATH

37
SALE

Luke McLaughlin
Recreation Ground

"Cohesion" has become a buzzword in rugby and there can be no doubt which team displayed more of the "C" word here. Despite losing the prop Nick Schonert to a seventh-minute red card, Sale dominated on a glistening late-summer's day in the south-west. The Sharks' impressively

joined-up approach, executed with no little power and precision, extinguished Johan van Graan's hopes of victory on his Premiership bow as head coach at the Recreation Ground.

Van Graan's side began their league campaign with a narrow defeat by Bristol last week but this, considering the fact they had a man extra for 73 minutes, was far more dispiriting. Another season of frustration beckons unless the former Munster coach can galvanise his players and transform them, collectively, into something durable. News that the England back row Sam Underhill needs surgery on a shoulder problem, and will be out for 12 weeks, will hardly help.

On the other hand Sale look a team ready to challenge for the highest honours: it was an eyecatching afternoon for Tom O'Flaherty, one of their summer recruits from Exeter, while the addition of Jonny Hill in the second row also looks a natural fit. Rob du Preez, at fly-half, was metronomic and flawless off the kicking tee with 15 points while Manu Tuilagi looked

fit, motivated and at his destructive best. When he recovers from injury George Ford's vision and game-management will be a potent addition.

"Pretty simple – we've got to be better," said Van Graan. "There's absolutely no excuse from my side. You won't get any excuse through the whole season. I learned a lot from individuals today, and I learned a lot from the team today. It's only game two, we had moments. But not good enough."

Even at 15-a-side, briefly, it had looked hard enough for Bath. The Sharks' attacking machine immediately clicked when Akker van der Merwe floated the first lineout long to the No 8 Dan du Preez. Exerting that familiar crushing power in collisions, Sale engineered the opportunity for O'Flaherty to dot down.

Three minutes later came the incident that arguably defined the match, albeit in an unexpected way. Bath had a penalty but an upright tackle by Schonert on Dave Attwood attracted the TMO's attention. The referee, Christophe Ridley, took his time in

deciding there was no mitigation for Schonert. Red card.

Lesser teams would have wilted but Sale are made of strong stuff. A couple of Piers Francis penalties got Bath on the board but the Sale hooker Van der Merwe soon bundled over, bouncing off several would-be tacklers on the way. Ben Spencer, the home captain and scrum-half, went off after sustaining a blow to the head and a knock-on by Lewis Boyce, the front rower, exemplified Bath's ineffective attempts to make their numerical advantage tell.

Soon after half-time Josh Bayliss and Cameron Redpath combined to create an overlap for Joe Cokanasiga to speed over unchallenged in the corner. That roused the home crowd, and it looked momentarily as if a stirring fightback might be on the cards. Only momentarily. The England back row Tom Curry came off the bench to round off an excellent move by the Sharks, Tuilagi feeding O'Flaherty, who offloaded inside for the England back row to dive over.

A sustained spell of pressure from

Bath in Sale's 22 brought several scrum penalties and culminated in a yellow card for Ross Harrison. But Tom Curry's world-class jackalling work eventually won a penalty, and Bath came away with nothing.

Tom De Glanville cantered over for Bath's second try with eight minutes left, and when Francis cracked over the conversion, Sale's lead was cut to 10. Again, though, it was Sale





Roundup

Blackett stung by Wasps' failings at hands of Bears

10 minutes from Cadan Murley – the second put on a plate by Dombrandt – and an Allan penalty giving them a 17-0 lead. It was Saracens' first match of the season and hitherto they had played like it but Daly was bright throughout and registered the visitors' first points with a try on the left before setting up another for Max Malins soon after on the right.

Harlequins responded with a third try through Joe Marchant after Dombrandt had levelled Nick Tompkins to stop a Saracens counterattack, then intercepted Farrell's pass and released his winger but the No8 was forced to make way with a hamstring injury. After the break Farrell's influence grew and tries from Malins – after a rank pass from Harlequins' Lewis Gjaltema – and Tompkins edged them ahead and, though Allan's penalty briefly levelled the scores at 27-27, Daly had the final say with a booming kick from just inside the Harlequins half.

Harlequins	Saracens
Green; Merchant, Northmore, Anyanwu (Hyde 73), Murley; Allan, Gijatema (Stafford 72); Marler (Kerrod 60), Head (Walker 49), Collier (Louv 20), Hammond (Lamb 63), Herbst, Kenningham, Evans, Dombrandt (capt; White 37) Tries Murley 2, Marchant, Cons Allan 3 Pens Allan 2	Daly; Malins, Lozowski (Taylor 76), Tompkins, Lewington; Farrell (capt), Van Zyl (Davies 54); Mawi (M Unipola 48), Woolstencroft (George 48), Judge (Clarey 62), Itjoe, Tizard, McFarland (Christie 62), Earl, B Unipola (Wray 76) Tries Daly, Malins 2, Tompkin, Cons Farrell 2 Pens Farrell, Daly
Referee Tom Foley Attendance 14,816	

● Elliot Daly opens Saracens' account with a try before finishing matters later with a booming kick

GARY BOWDEN/
SHUTTERSTOCK

who turned the screw. The replacement Jono Ross was shoved over for the try that sealed a seriously satisfying bonus point on the road.

Alex Sanderson was suitably pleased. "The togetherness, the grit," he said of Sale's performance. "You know what you've got to do [after a red card]. Your back's against the wall. There is nowhere else to go."

Sale can look forward to the campaign with enthusiasm but Bath need to get busy. "We'll get there," Van Graan said. "It's stating the obvious, but it's going to take time."

Bath	Sale
De Glanville; Cokanasiga, Joseph, Redpath, Muir (Bailey 75); Francis, Spencer (capt; Schreuder 28); Boyce (Schoeman 54), Dunn (Doughty 76), A Coetzee (Stuart 53), Attwood, McNally (Van Velze 58), Bayliss, White, J Coetzee (De Carpenter 46) Tries Cokanasiga, De Glanville Cons Francis 2 Pens Francis 2	L James (Reed 43); Roebuck (Harper 8), S James, Tuilagi, O'Flaherty (Curtis 75); R du Preez, Warr (Simpson 79); McIntyre (Harrison 51), Van der Merwe (Ashman 66); Schonert, Wiese (T Curry 51), Hill, J-L du Preez, Curry (capt; McIntyre 66), D du Preez (Ross 73) Red card Schonert Sin-bin Harrison Tries O'Flaherty, Van der Merwe, T Curry, Ross Cons R du Preez 4 Pens R du Preez 3
Referee Christophe Ridley Attendance 11,704	

PA Media

Rugby league playoffs

Bennison takes Saints a step closer to history

19
ST HELENS

12
SALFORD

Aaron Bower
Totally Wicked Stadium

Immortality is now tantalisingly within reach for St Helens. Never in the Super League era has a team won four consecutive league titles; in the entire history of the sport, dating back to 1895, it has been achieved only once. There have been occasions this year when one has wondered if the Saints would have to settle for three in a row.

But next Saturday at Old Trafford St Helens will aim to assert their grip on a trophy that they have held for more than 1,000 days. They were made to work incredibly hard by Salford, who were in pursuit of a first league title since the mid-1970s. But in the end the expected outcome came to fruition and St Helens did what they always seem to do: find a way to win.

It means that this year's Grand Final has a distinctly familiar feeling, with the fifth meeting of St Helens and Leeds Rhinos in the season's showpiece event. No two teams have met each other at Old Trafford on more occasions. When they do it again next Saturday, Leeds will be looking for a record ninth Super League title while the Saints will be seeking to create genuine history.

Not even when Jon Bennison became the latest homegrown St Helens star to write his name into the club's legacy with the winning try seven minutes from time did the result feel secure. That is to the credit of Salford, the competition's lowest spenders: they more than played their part in an enthralling semi-final.

But when the chips fall down in this sport, they often go the way of the Saints. "I'm always confident

in this group," their coach, Kristian Woolf, said. "They turn up and they fight. When they're under pressure they keep fighting and that's why they give themselves a chance every week. I couldn't be prouder of them for what they've done the last three or four years."

They led 13-6 at half-time and appeared in control. Two tries for Joe Batchelor was the least their pressure deserved against Salford, who were without their star half-back, Brodie Croft. They then lost the hooker, Andy Ackers, to concussion after only two minutes. At that point a result against this St Helens side looked impossible.

But Salford do not quit. "For us to weather what we did and keep coming back swinging, I'm so proud," their coach, Paul Rowley, said. Kallum Watkins' try midway through the first half kept them in contention and they rode out more St Helens pressure in the early stages of the second half with commendable spirit.

Then, when they hit on the counter through Ryan Brierley's try, Marc Sneyd's conversion reduced the gap to one. Suddenly Jonny Lomax's drop goal on the stroke of half-time for St Helens began to feel as though it could decide the outcome.

Salford kept coming. On numerous occasions they were desperately close to piercing the St Helens line but the next time the hosts ventured into Salford territory they struck a decisive blow when Bennison reacted quickest to Lomax's clever kick.

Even then, with the gap back to seven, Salford did not buckle. They felt aggrieved when Tim Lafai was pulled back as he appeared likely to score; Tommy Makinson was sent to the sin-bin, but there was no penalty try. And eventually the Saints navigated a choppy final few minutes to move one step closer to securing their place in the sport's record books.

But whatever happens next weekend, and whether it is the Saints or Rhinos lifting the trophy, there is history waiting to be made.

St Helens

Bennison; Makinson, Hurrell, Mata'utia, Percival; Welsby, Lomax; Paasi, Roby, Lees, Batchelor, Sironen, Knowles **Interchange** McCarthy-Scarsbrook, Bell, Wingfield, Lussick **Tries** Batchelor 2, Bennison, **Goals** Makinson 3

Salford

Brierley; Sio, Cross, Lafai, Burgess; Atkin, Sneyd; Ormondroyd, Ackers, Vuniyayawa, Wright, Watkins, Taylor **Interchange** Bourough, Dupree, Gerrard, Luckley **Tries** Watkins, Brierley **Goals** Sneyd 2

Referee Chris Kendall Attendance 12,357



● Joe Batchelor scores St Helens' second try against a battling Salford

Genius of Federer

The 10 most thrilling points from Roger's glorious reign

As the curtain falls on the Swiss great's remarkable career, Tim Joyce selects the key moments across two decades

1. 2003 Wimbledon final v Mark Philippoussis

The 2003 Wimbledon final marked Federer's first grand slam victory and his first match before such a huge TV audience. In the first-set tiebreaker, with the score knotted at two apiece, Federer displayed all his brilliance in one point: a half-volley from the baseline, wide-angled groundstrokes and a finish with a brilliant forehand down the line.

2. 2005 US Open final v Andre Agassi

Playing somewhat against the crowd – perhaps for the only time in his career – who were behind the sentimental favourite Agassi, Federer unleashed a ridiculously powerful forehand from well behind the baseline early in the final. The veteran American looked stunned and Agassi would later say of the match: "There was no safe place to put a ball on the court. Roger's serve, return, movements and net game were incredible; his versatility was so strong that he might have had five things individually better than everybody else on the Tour."

3. 2009 French Open semi-final v Juan Martín del Potro

Just months after a heart-wrenching defeat at the hands of Rafael Nadal in the 2009 Australian Open final, Federer was desperate to claim a French title to complete the career grand slam. When Nadal was shocked by Robin Söderling in the fourth round, Federer knew this could be his best chance to win in Paris. But he faced a huge – literally – hurdle in the 6ft 7in Del Potro and his relentless ground game. But Federer utilised his varied arsenal to sneak by with a five-set triumph. In the second game, Federer somehow tracked down a forehand and curved the ball down the line for a winner. The Swiss then went on to demolish Söderling in the final to win his only French Open title.

4. 2009 Wimbledon final v Andy Roddick

A year after participating in what many believe to be the greatest match ever played at SW19, losing to Nadal in five thrilling sets, Federer was back in the Wimbledon final



and again competing in another epic. Roddick took the first set and then held a commanding 6-2 lead in the tiebreaker. Serving for a seemingly insurmountable two-set lead, Roddick looked to be in control of the point when he smacked a forehand at Federer's feet. But Federer casually hit a half-volley backhand winner and ended up winning the tiebreak. He would win an extraordinary fifth set 16-14.

5. 2010 US Open semi-final v Novak Djokovic

With New York fans salivating at the chance of a Federer-Nadal final (sadly Gotham never got to witness the two facing off), it seemed as if it would indeed come to pass. Djokovic, down 15-40, missed two first serves. But Federer got tight on both points and he let Djokovic attack (disclaimer: these two points are included as one).

6. 2011 French Open semi-final v Djokovic

Coming into the French Open in 2011, Federer was in the first slump of his career, as he had gone four straight grand slams without claiming a title. All the talk coming into the tournament was about Nadal, who was coming off three grand titles in 2010, and Djokovic, who was finally coming into his own after a brilliant start to the year, winning 41 consecutive matches, including at the Australian Open.

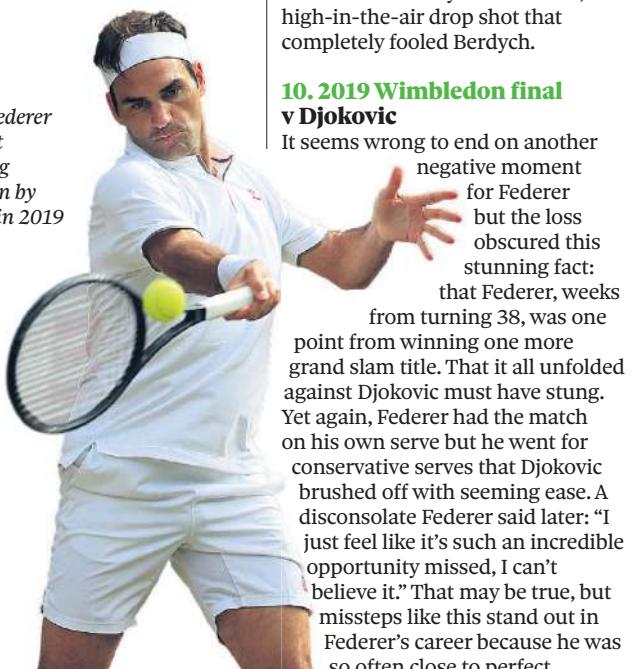
In a significant upset, a visibly motivated Federer beat Djokovic in four sets. In the final set, after both greats traded stellar shots from all over the court, Federer somehow came up with a flicked backhand down-the-line passing shot that stunned Djokovic and helped seal the victory. Waving his finger in the air after the match was done, it was obvious to all how much this victory meant to him. Though Nadal thrashed Federer in the final, it didn't take away from how important a victory this was.

7. 2011 US Open semi-final v Djokovic

Remarkably, just a year after losing two match points in the semi-final to his rival, Federer again found himself up two match points in the same round in New York. This time it was on his serve. And this time, Djokovic came up with a ridiculous return to save the first match point. Then on the second, and visibly shaken by what Djokovic had just pulled off, Federer bungled a simple forehand into the bottom of the net. After the match, Federer, in a rare moment of outward irritation, commented that Djokovic didn't appear like someone "who believes much any more in winning. To lose against someone like that, it's very disappointing, because you feel like he was mentally out of it already. Just gets the lucky shot at the end, and off you go."

Roddick looked to be in control but Federer casually hit a half-volley backhand and won the tiebreak

● Roger Federer missed out on winning Wimbledon by one point in 2019



● The Swiss clinched the Wimbledon crown in 2009 with a 16-14 fifth set win against Andy Roddick

TOM JENKINS/
THE OBSERVER

● Roger Federer kickstarted the third act of his career by storming to Australian Open glory in 2017

QUINN ROONEY/
GETTY IMAGES

8. 2017 Australian Open final v Rafael Nadal

His career having been declared unofficially over, after struggling with physical ailments and lackluster performances in the slams, Federer came into the Australian Open with little fanfare. So too Nadal, who was also coming off arguably the worst period of his career. But the two put on a show in Melbourne. Nadal had figured out the formula for beating Federer (high balls to the backhand side) and came into the event with a dominant record against his arch rival. On this day, however, Federer's backhand didn't buckle. But it was his all-powerful forehand that won him the match, as exemplified by this point in the third set that earned Federer a break point. Somehow he struck a half-volley with frightening power down the line that gave him added momentum. Federer would go on to win the title, coming back from a break down in the fifth to do so, and kickstarting the third act of his brilliant career.

9. 2017 Miami Open q-f v Tomas Berdych

OK, so this wasn't a truly important match or tournament for Federer (although he did win it). But it has to be included because the shot is so extraordinary: a mid-court, high-in-the-air drop shot that completely fooled Berdych.

10. 2019 Wimbledon final v Djokovic

It seems wrong to end on another negative moment for Federer but the loss obscured this stunning fact: that Federer, weeks from turning 38, was one point from winning one more grand slam title. That it all unfolded against Djokovic must have stung. Yet again, Federer had the match on his own serve but he went for conservative serves that Djokovic brushed off with seeming ease. A disconsolate Federer said later: "I just feel like it's such an incredible opportunity missed, I can't believe it." That may be true, but missteps like this stand out in Federer's career because he was so often close to perfect.

Verstappen rides the unstoppable Red Bull to the verge of early closure

After a slow start the Dutchman has shown imperious calm and, with his skilful team's backing, a second world title is imminent

Giles Richards



It's not going to spoil my day," was Max Verstappen's deadpan response when asked about the booing he received on the podium after victory at last weekend's Italian Grand Prix. The Dutchman even wore a wry smile as he shrugged it off. As well he might, the rumble of discontent from Monza's *tifosi* an insignificant background to the resounding success that has all but secured his second Formula One championship.

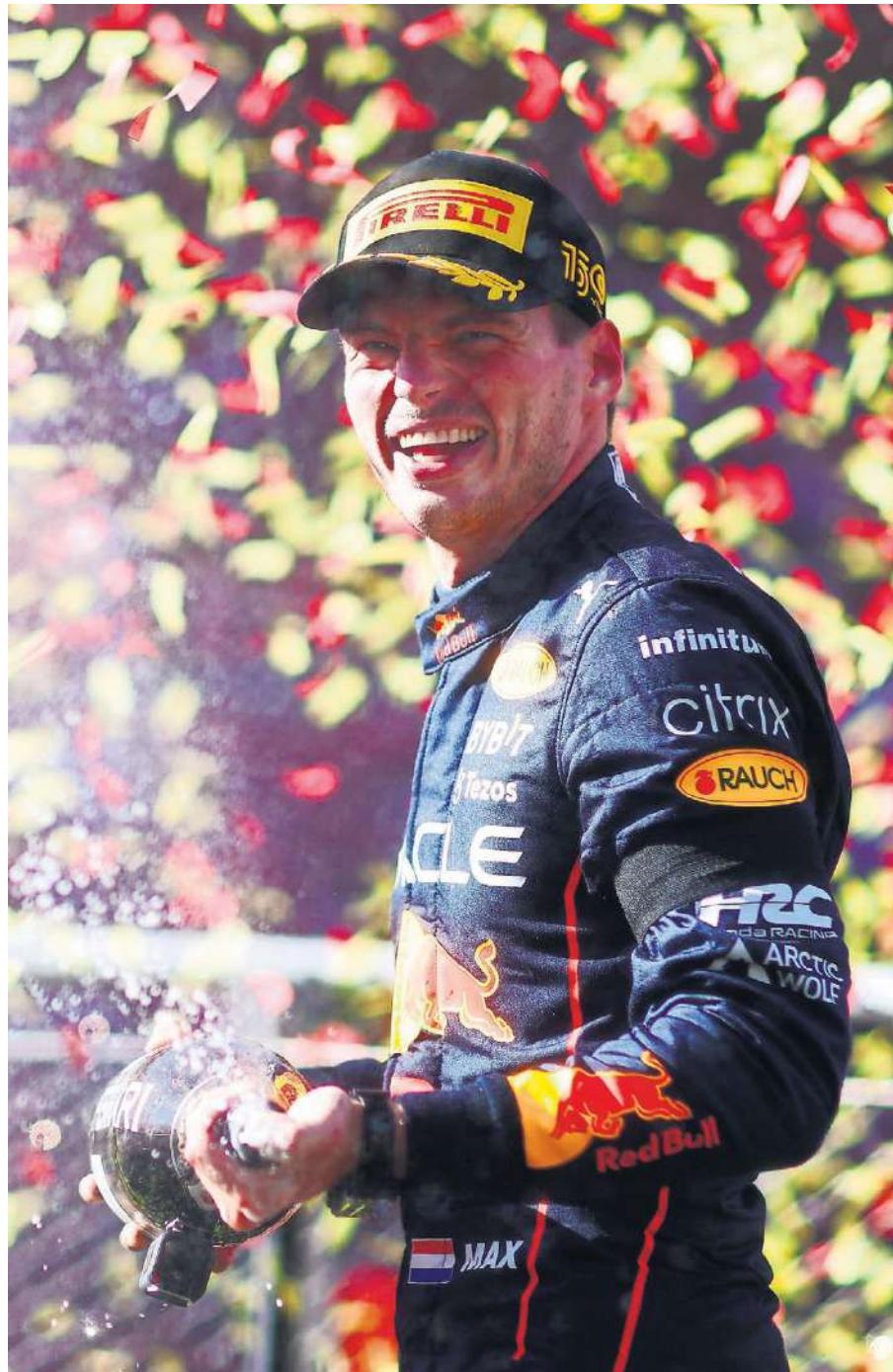
After a nail-biting conclusion to last season, when his contest with Lewis Hamilton went to the wire of that controversial decider in Abu Dhabi, this year could not stand in greater contrast. Verstappen has imposed himself on the championship, winning 11 races from 16 meetings. He leads Ferrari's Charles Leclerc by 116 points and his Red Bull teammate Sergio Pérez by 125. There are six races left but he can wrap up the title at the next round in Singapore or, failing that, the one after in Japan.

This has been a remarkable run for the 24-year-old after last season confirming all the promise he had shown as a teenager when he joined F1 as its youngest driver at 17 in 2015. Yet last season's finale, when he clinched his first title, remains contentious, particularly for Hamilton.

The decision of the then race director, Michal Masi, to improvise around rules under a late safety car cost Hamilton the win and the world title. The seven-time champion said in Italy he still felt the pain, especially when the FIA studiously employed

Five victories on the trot with six races left puts Max Verstappen on track for a record 13 wins in a single season

DAN ISTITENE/FORMULA 1 VIA GETTY IMAGES



Verstappen leads Ferrari's Charles Leclerc (left) by 116 points and his Red Bull teammate, Sergio Pérez, by 125

HOLLANDE HOOGEN/SHUTTERSTOCK

There are six races left but Verstappen can wrap up the title at the next round in Singapore

its rules correctly under a similar late safety car as Verstappen won at Monza.

This season, however, there have been no questions about Verstappen's defence of his title. Nor, despite what the results would suggest, has it been a pushover.

In March at the season-opener in Bahrain, while Mercedes scratched their heads as to why their car was so far off the pace, Ferrari appeared to

hold all the cards. They had been fearlessly quick in testing and Leclerc exploited it, winning two of the opening three races while Verstappen suffered two DNFs. After the third round in Australia, Leclerc's lead over Verstappen, who was in sixth place in the drivers' standings, was 46 points.

Yet the Dutchman remained calm, as did his team, and with the technical issues that had hampered their opening rounds solved, set about an extraordinary comeback. Verstappen became the tip of a well-honed spear wielded with skill, just as Ferrari began flailing across the battlefield with all the finesse of an armoured elephant.

Red Bull followed with six wins, five for Verstappen and one, a tactical masterclass victory for Pérez at Monaco that not only denied Leclerc a win but ensured Verstappen finished in front of him. The cars at this point remained pretty evenly matched but Ferrari suffered mechanical problems and made tactical and driver errors.

In contrast on the pitwall, in their garage and factory, Red Bull's performance has been almost flawless. The strategists Hannah Schmitz and Will

Max power

Grand prix	Grid	Finish
Italy	7th	1st
Netherlands	1st	1st
Belgium	14th	1st
Hungary	10th	1st
France	2nd	1st
Austria	1st	2nd
Great Britain	2nd	7th
Canada	1st	1st
Azerbaijan	3rd	1st
Monaco	4th	3rd
Spain	2nd	1st
Miami	3rd	1st
Emilia-Romagna	1st	1st
Australia	2nd	DNF
Saudi Arabia	4th	1st
Bahrain	2nd	DNF

Leading drivers' standings:	Pts
1 M Verstappen (Neth) RB	335
2 C Leclerc (Monaco) Ferrari	219
3 S Pérez (Mex) Red Bull	210
4 G Russell (GB) Merc	203
5 C Sainz (Sp) Ferrari	187
6 L Hamilton (GB) Merc	168
7 L Norris (GB) McLaren	88

Courtenay have been masterful in making the right calls. With Schmitz on the wall in Hungary a late call to change to soft tyres proved vital in Verstappen coming from 10th to victory.

The almost bulletproof Red Bull has left Ferrari behind. By the second half of the season the RB18 was demonstrating ominous pace at every type of circuit. Since Leclerc's last win in Austria, a ruthless Verstappen has not so much given him a sniff of victory. The hotheaded Verstappen of old, impetuous and over-aggressive, where belief and will to win surpassed better judgment, has been dispensed with.

After Hungary, in Belgium he came back from 14th on the grid to win. In Italy, from seventh to take the flag. He did so with imperious calm and even a degree of nonchalance. Yes, his car was the quickest, but he still had to keep it on the track, make the passes and not ruin his tyres. His and the Red Bull's ability to maintain pace and not eat through the rubber has been identified by the Ferrari principal, Mattia Binotto, as a crucial advantage.

In every case the opposition were all but powerless. Five wins on the trot yet only one from pole position suggest that with five races remaining Michael Schumacher and Sebastian Vettel's shared record of 13 wins in a season is there for the taking. In Singapore in two weeks' time, he will be crowned world champion if he wins and takes the fastest lap and Leclerc finishes no higher than eighth and Pérez does not make the podium. Whether at Marina Bay or Suzuka, it is a matter of when, not if.

"Given his youth and ability to improve, the best is yet to come," the Red Bull principal, Christian Horner, told the *Observer* before the season began. Yet it is doubtful even he expected that would manifest itself quite so spectacularly this season.

F1 would be all the better if Verstappen had had to face down a real challenge but he will be a deserved champion, and one who is rightly not going to let anyone put him off enjoying not only a day but a season in the sun.

Buttler's tourists seize the moment to repay debt to land of passion and pace

Pakistan, long denied the thrill of international cricket at home, offer England a measure of redemption for pledges broken

Andy Bull
Karachi

Jos Buttler does not recall much about England's last trip to Pakistan. It was in 2005 and he was a teenager playing for Somerset Under-15s. He could tell you plenty about England's win in the Ashes that summer – "probably the best series ever" – but he knows only fragments of the tour that followed it.

There are highlight-package snatches of Mohammad Yousuf's implacable batting, Danish Kaneria's sly grin as he schemed over his next delivery, and Shoaib Akhtar's fringe flapping like a crow's wings as he celebrated defeating another of England's batsmen who, hapless and baffled, collapsed twice as they lost the Test series two-nil.

"I think I remember watching the *Sports Personality of the Year* awards that year," Buttler says, "and I feel like, did the team get the award and they were all sat out here lined up?" They did. They stayed up till 3am to appear live on video link and paid for it the next day when they were ripped apart by Akhtar again in a one-day game England lost by seven wickets.

It has been 17 years since that tour. For six of those, immediately after the terror attack on the Sri Lanka team in March 2009, there was no international cricket played in Pakistan at all. There is a group of players who passed their entire time in international cricket without ever playing in front of their own home crowds. The careers of the fast bowler Tanvir Ahmed, wicketkeeper Adnan Akmal and spinner Zulfiqar Babar began after the exile and ended before it did. And there is a generation of fans who for six years saw their team play only on television in empty stadiums in the United Arab Emirates.

It is true, too, but less often said, that there is a generation of English players, such as Buttler, who have never had the chance to come and experience the sport as it is played here. "They've been robbed too," says England's coach, Matthew Mott, who came here with Australia's academy side in 1995, when they, too, got worked over by Akhtar. "It was one of the best tours I've ever been on. As an Australian growing up, it felt so foreign and so exciting."

It still does. Buttler has played in 15

Fixtures

First T20
Tue 20 Sept
Karachi
3.30pm
Second T20
Thur 22 Sept
Karachi
3.30pm
Third T20
Fri 23 Sept
Karachi
3.30pm
Fourth T20
Sun 25 Sept
Karachi
3.30pm
Fifth T20
Wed 28 Sept
Lahore
3.30pm
Sixth T20
Fri 30 Sept
Lahore
3.30pm
Seventh T20
Sun 2 Oct
Lahore
3.30pm



different countries, across five continents, but has never been here before. Which is one reason why he wanted to come even though he is injured and it is touch and go whether he will be able to play.

Buttler has no real idea what to expect, except that the crowd will be loud and the bowling fast. Some of his squad do, from the Pakistan Super League. Alex Hales, who knows Karachi well, says it is a wonderful place to bat if you are in form and an awful one if you are not: a quick, skiddy pitch and a battery of tearaway quicks queuing up to bowl at your head and your toes.

England will get their first real taste of all that on Tuesday. It is an unavoidable shame that until then they will be shut off from the city around them. There is talk in the old reports about how the team were cloistered in 2005

but they still visited the local hospital, went on a trip to see the Wagah gate and even took a helicopter tour to Kashmir. This time they are confined to their hotel, where they exercise in the gym and play golf on a simulator. The players are better paid now but also a little poorer for it. They will not see the old polo grounds over the road where Hanif Mohammad and his brothers first learned the game and where the boys still go to play tape-ball cricket.

'The Australian academy's tour in 1995 was one of the best I have ever been on – it felt so foreign and exciting'

Matthew Mott (pictured left)



Shoaib Akhtar wrecks havoc on England's 2005 tour to Pakistan

AROOQ NAEEM/ AFP VIA GETTY IMAGES

Or the Gymkhana next door, where Hanif, still only 17, scored 64 in Pakistan's famous victory against MCC in 1951, a result that won the country its Test status. The game is all around here. Its noises are a part of Karachi's racket, along with the cars and bird caws and muezzin calls as well as the sirens of England's police escort, the chuntering of the helicopter that is following their bus to the ground and back and the 25,000 fans shouting at the ground.

Locals complain that the Pakistan Cricket Board has not done a good job of marketing the tour but it still expects much bigger crowds for these seven T20 games than the Tests that will follow in December.

The tour is a military operation, involving 7,500 soldiers who will perform security checks on the residents, close roads and shutter petrol stations along the route. England are imposing on their hosts and they know it. Which means they do not share that sense of hardship that England teams have felt here in the past.

The standard of their hotels helps soften it, of course, and so do their experiences playing in India and Bangladesh, but not so much as the sense that they are in Pakistan's debt. Their team came to England at the height of the pandemic when death rates in the UK were 150 times what they were here. And then England bailed on the short thank-you tour they were supposed to make last year.

All this has apparently been brought up only once in the recent negotiations between the boards during discussions about the Test venues. Some of England's staff were unhappy that the second game is being played in Multan, because the hotel and travel logistics there are difficult. The PCB politely reminded them that the England and Wales Cricket Board had made the Pakistan team endure 14 days in isolation in a Premier Inn in Worcester.

"It's not just a great opportunity for the players; it is a great thing for all cricket to be here," says Mott. "A lot of sacrifices have been made in England and over here for this to go ahead. We want to honour that by coming over here and embracing it as much as we can. And also by winning."

Royal London One-Day Cup final



● Darren Stevens lifts the trophy after Kent's impressive victory in the Trent Bridge final

Evison powers Kent to glory as Stevens bows out in style

All-rounder stars with bat and ball to ensure Lancashire come up 21 runs short in tense final

Taha Hashim
Trent Bridge

Kent fans can sit easy. They may be losing Darren Stevens but a ready-made replacement is already in place in the form of Joey Evison. On a day that was about waving farewell to the departing 46-year-old all-rounder, it was 20-year-old Evison who inspired Kent to victory over Lancashire with a stellar all-round display in a 21-run win at Trent Bridge.

Only weeks into his Kent career, Evison's fine 97 was followed by a parsimonious spell with the ball that included two wickets, helping Kent to their first victory in a List A final since 1978.

Chasing an imposing 307, Lancashire went close in an innings of ebb and flow but were forced to settle upon a season of near misses; they went into this match having lost the T20 Blast final and with their County Championship hopes all but over.

While members of the Red Rose shared glum looks at the close, Evison and his teammates revelled in the celebrations; there were six wickets shared between Grant Stewart

and Nathan Gilchrist, and a stylish 78 from Joe Denly.

For the romantics, of course, this was also a day about Stevens. The cult hero, one Kent have decided to let go at the end of the season, contributed a scratchy but ultimately vital 31 not out with the bat on an occasion that celebrated his storied career.

A groin injury picked up during his innings limited him to eight wicketless overs with the ball and prompted a premature departure from the field but that will matter little in the grand scheme of things. This most remarkable cricketer – a man powered by pints of Guinness and an incredible love for the game – will bid farewell to Kent with a medal around his neck.

Lancashire lost the toss but were smiling not long after, with Ben Compton falling to Tom Bailey for a four-ball duck in the first over. It was then a case of the kids coming to the rescue as Ollie Robinson, 23, settled in with Evison.

There was little movement on offer for the quicks and, with the sun

This most remarkable cricketer will bid farewell to Kent with a medal around his neck

gracing Trent Bridge, it meant life was good for the batters.

Robinson fell for a 48-ball 43 but Evison remained comfortable, taking advantage of a ground he knows well. Having come up through the Nottinghamshire ranks, he joined Kent only in July, leaving Trent Bridge initially on loan but having agreed a permanent deal that will see him through to the end of the 2025 season. Notts expressed their disappointment at his departure, having offered Evison a three-year contract themselves, but the all-rounder is hungry for more first-team action.

Here he was front and centre, with the most mature of knocks. Reaching 50 off 72 deliveries, his next 47 took 39 balls, but a deserved century evaded him as a masterful Danny Lamb knuckleball rattled the stumps to end the fun.

Lancashire, powered by Keaton Jennings' immaculate timing, had an electric start in the chase but a medium-pace squeeze from both ends – Harry Podmore at one, Stevens from the other – produced the wicket of Josh Bohannon and briefly pulled back Lancashire's scoring rate.

The twists were endless from thereon in. Jennings' deft touches – he produced a sublime little sweep off Stevens for four – helped the Red Rose regain control, taking them to 125 for two in the 22nd over. But the off spinner Hamidullah Qadri had Jennings pop a simple catch to cover for 72 and Evison struck in his third over, getting Dane Vilas – centurion in Lancashire's semi-final – to drag the ball on to his stumps for 11.

Qadri and Evison remained economical and after 34 overs the required run-rate moved above eight an over. Steven Croft decided it was time to change things up, smashing five boundaries in two overs but he found midwicket on 72 and, from there, Lancashire's hopes faded. Once again they were forced to settle for silver.

In brief

Racing

Summerhand springs Ayr Gold Cup surprise

Summerhand proved there is no substitute to experience as the eight-year-old struck in typically late fashion to scoop the Ayr Gold Cup. Commande Falls looked poised to add the prestigious six-furlong handicap to the Stewards' Cup he won in July, but he was denied in the dying strides as Scotland's own Danny Tudhope weaved his way into contention aboard David O'Meara's evergreen veteran.

It was the second time this season the 12-1 winner has denied Commande Falls, with Summerhand accounting for Michael Dods' five-year-old when the pair clashed at York last month. The first two home have run over 90 times between them over the course of their respective careers and it was the winner's 15th victory on his 71st start.

PA Media

Rowing

World Rowing rejects Queen's funeral plea

World Rowing has rejected British Rowing's request to adjust tomorrow's World Championships racing schedule to avoid a clash with the Queen's funeral. The British governing body also said in a statement that its requests for a minute's silence and flags to be flown at half-mast at the Czech Republic-hosted event were "regretfully" declined.

PA Media

MotoGP

Bagnaia sets furious pace for Aragon pole

Francesco Bagnaia set a lap record to lead a Ducati front-row lockout in Aragon Grand Prix qualifying in Alcañiz as his title rivals Aleix Espargaro and Fabio Quartararo ended up on the second row. The Italian posted a time of 1min 46.069sec to snatch pole by 0.090 from his Ducati factory teammate Jack Miller, and Gresini Racing's Enea Bastianini completed the front row.

Reuters

Results

Cricket

ROYAL LONDON ONE-DAY CUP FINAL

Kent v Lancashire

Trent Bridge Kent beat Lancashire by 21 runs

Kent innings

BG Compton c Croft b Bailey	0
JDM Evison b Lamb	97
OG Robinson c Lavelle b Hurt	43
JL Denly b Hurt	78
AJ Blake c Jennings b Bailey	38
DI Stevens not out	33
G Stewart run out	1
HZ Finch not out	4
Extras (b2, lb1, w7, nb2)	12
Total (for 6, 50 overs)	306
Fall 0, 79, 212, 245, 284, 287.	

Did not bat HW Podmore, Hamidullah Qadri, NN Gilchrist.

Bowling Bailey 10-0-46-2; Williams 10-0-62-0; Lamb 10-5-7-1; Hurt 10-1-64-2; Wells 8-0-53-0; Croft 2-0-21-0.

Lancashire innings

LWP Wells c & b Stewart	16
KK Jennings c Blake b Qadri	72
JJ Bohannon c Stewart b Podmore	5
SJ Croft c Blake b Gilchrist	72
DJ Vilas b Evison	11
RP Jones lbw b Stewart	29
GID Lavelle c Evison b Gilchrist	6
DJ Lamb c Gilchrist b Stewart	20
TE Bailey b Gilchrist	16
LJ Hurt b Evison	12
WSA Williams not out	8
Extras (b9, w2, nb2, pens, 5)	18
Total (48.4 overs)	285
Fall 40, 71, 125, 153, 212, 220, 248, 249, 267.	

Bowling Stewart 7-0-42-3; Gilchrist 10-0-65-3;

Stevens 8-0-45-0; Podmore 5-0-21-1; Qadri 9-0-43-1;

Evison 6-4-0-34-2; Denly 3-0-21-0.

Toss Kent elected to bat

Umpires P Pollard and R Warren.

RACHAEL HEYHOE FLINT TROPHY

New Road Central Sparks 260-9 (EL Arlott 63). Sunrisers 121 (EG Scriven 61). Central Sparks beat Sunrisers by 139 runs

Leicester South East Stars 281-9 (BF Smith 114,

R MacDonald-Gay 54). Lightning 169 (GB Boyce 70).

South East Stars beat Lightning by 112 runs

Headingly Southern Vipers 226-9 (GA Elwiss 61). Northern Diamonds 231-6 (L Winfield-Hill 125, BAM Heath 54).

Northern Diamonds beat Southern Vipers by four wickets.

Tennis

DAVIS CUP FINALS

Group A
Argentina 0-2 Croatia: B Gojo (Cro) bt S Baez (Arg) 6-1

3-6 6-3; B Coric (Cro) bt F Cerundolo (Arg) 6-4 7-6 (6)

Group B
Serbia 1-1 Canada: L Djere (Ser) bt G Diallo (Can) 6-2 6-2;

F Auger-Aliassime (Can) bt M Kecmanovic (Ser) 6-3 6-4

Group C
France 2-1 Belgium: R Gasquet (Fr) bt M Geerts (Bel) 6-3

6-3; D Goffin (Bel) bt B Bonzi (Fr) 6-3 5-7 6-3; N Mahut &

A Rinderknech (Fr) bt S Gille & J Vliegen (Bel) 6-3 7-6 (6)

Group D
USA 0-2 Netherlands: T Greikspoor (Neth) bt T Paul (US) 7-5 7-6 (3); B Van De Zandschulp (Neth) bt T Fritz (US) 6-4 7-6 (3)

WTA ZAVAROVLNIC SAVA PORTOROZ (Slovenia)

Semi final: K Siniakova (Cze) bt J Paolini (It) 6-2 3-6 7-6 (5)

CHENNAI OPEN (Pune)

Semi finals: L Fruhvirtova (Cze) bt N Podoroska (Arg) 5-7

6-2 6-4; M Linette (Pol) bt K Swan (GB) 3-0 ret

Rugby union

GALLAGHER PREMIERSHIP
Nottingham 38 London Irish 22; Harlequins 27 Saracens 30; Leicester 36 Newcastle 21; Wasps 8 Bristol 23; Bath 20 Sale 37

UNITED CHAMPIONSHIP
Cardiff 20 Munster 13; Lions 15 Bulls 31; Scarlets 23 Ospreys 23; Zebre 29 Leinster 33

RFU CHAMPIONSHIP
Amphill 17 Ealing 32; Bedford 49 London Scottish 36; Hartpury 16 Doncaster 34; Jersey 40 Coventry 14; Richmond 32 Caldy 34

Rugby league

BETFRED SUPER LEAGUE
Grand semi-final St Helens 19 Salford 12

BETFRED LEAGUE ONE

Playoff semi-final North Wales 20 Rochdale 36

Golf

DP WORLD TOUR ITALIAN OPEN (Lazio)

Leading third round scores (GB/Ire unless stated)

203 M Fitzpatrick 65 69 69, 204 R McIlroy 67 66 71; A Rai 69 70 65, 205 V Perez (Fr) 70 66 69; Herbert (Aus) 70 67

68; K Kitayama (US) 71 67 67, 206 R MacIntyre 70 69 67;

O Bekker (SA) 68 70 68, 207 T Hatton 72 65 70.

208 M Korhonen (Fin) 73 67 68; J Smith 69 68 71;

T Lewis 70 65 73, 209 F Molinari (It) 73 68 68;

J Campillo (Sp) 70 71 68; A Rozner (Fr) 67 71 71.

LET LACOSTE OPEN DE FRANCE (Deauville)

Leading third round scores (GB/Ire unless stated)

201 L Lakalech (Mor) 65 66 68 (won on extra play-off hole); M McLaren 65 67 67, 202 D Dagar (Ind) 72 66 64.

203 A Meysonnier (Fr) 67 70 66, 204 C Hedwall (Swe) 68

69 67, 205 C Wolf (Aut) 71 68 66; C Boutier (Fr) 67 67 71.

Darts

WORLD SERIES FINALS (Amsterdam)

Second round: D van Duijvenbode (Neth) bt G Anderson (Sco) 6-3; J Wade (Eng) bt L Gates (US) 6-4

Baseball

MLB (USA)

Chicago Cubs 2 Colorado 1; Washington 5 Miami 4; Toronto 6

Baltimore 3; Boston 2 Kansas City 1; Cleveland 4 Minnesota 3;

Detroit 3 Chicago White Sox 2; NY Mets 4 Pittsburgh 3;

Tampa Bay 3 Texas 4; Atlanta 7 Philadelphia 2; Houston 5

Oakland 0; St Louis 6 Cincinnati 5; Milwaukee 7 NY Yankees 6;

LA Angels 8 Seattle 7 Arizona 3 San Diego 12; San Francisco 0 LA Dodgers 5.

Greg Wood's tips

HAMILTON 1.30 Installation 2.00 Fox Hill (nap) 2.30 Gifted Ruler 3.00 Matty Too

3.30 Shesadabber 4.00 Clan Jock (nb)

4.30 A La Francaise

PLUMPTON 1.50 Seigneur Des As 2.20

Right Destination 2.50 Borntobealeader

3.20 Sergeant 3.50 Only Money

4.20 Cadeau D'Or 4.50 Invictus De Brion

► Robert Lewandowski celebrates his second goal in Barcelona's 3-0 home win over 10-man Elche

ALEJANDRO GARCIA/EPA



Europe

LA LIGA

	P	W	D	L	F	A	GD	Pts
Barcelona	6	5	1	0	18	1	+17	16
Real Madrid	5	5	0	0	15	5	+10	15
Real Betis	5	4	0	1	8	3	+5	12
Osasuna	5	4	0	1	7	3	+4	12
Villarreal	5	3	1	1	9	1	+8	10
Athletic Bilbao	5	3	1	1	9	2	+7	10
Atlético Madrid	5	3	1	1	9	4	+5	10
Valencia	6	3	0	3	10	5	+5	9
Mallorca	6	2	2	2	6	7	-1	8
Girona	5	2	1	2	6	5	+1	7
Rayo Vallecano	5	2	1	2	5	5	0	7
Real Sociedad	5	2	1	2	5	7	-2	7
Celta Vigo	6	2	1	3	8	13	-5	7
Almería	6	1	1	4	7	-3	-4	4
Espanyol	5	1	1	3	6	10	-4	4
Sevilla	5	1	1	3	6	10	-4	4
Getafe	5	1	1	3	4	12	-8	4
Valladolid	6	1	1	4	3	11	-8	4
Cádiz	6	1	0	5	1	14	-13	3
Elche	6	0	1	5	2	16	-14	1
Athletic Bilbao L Rayo Vallecano L;								
Barcelona 3 Elche O; Mallorca 1 Almería O;								
Valencia 3 Celta Vigo O								

SERIE A

	P	W	D	L	F	A	GD	Pts
Napoli	6	4	2	0	13	4	+9	14
Atalanta	6	4	2	0	10	3	+7	14
Milan	6	4	2	0	12	6	+6	14
Udinese	6	4	1	1	12	6	+6	13
Roma	6	4	1	1	8	6	+2	13
Internazionale	6	4	0	2	12	8	+4	12
Lazio	6	3	2	1	9	5	+4	11
Juventus	6	2	4	0	9	4	+5	10
Torino	6	3	1	2	6	6	0	10
Spezia	7	2	2	3	7	11	-4	8
Salernitana	7	1	4	2	10	8	+2	7
Empoli	7	1	4	2	6	7	-1	7
Fiorentina	6	1	3	2	5	6	-1	6
Bologna	7	1	3	3	7	10	-3	6
Sassuolo	6	1	3	2	4	8	-4	6
Lecce	7	1	3	3	6	8	-2	6
Verona	6	1	2	3	6	11	-5	5
Cremonese	6	0	2	4	5	10	-5	2
Sampdoria	7	0	2	5	4	13	-9	2
Monza	6	0	1	5	3	14	-11	1
Bologna 0 Empoli 1; Spezia 2 Sampdoria 1;								
Torino 1 Sassuolo 1								

BUNDESLIGA

	P	W	D	L	F	A	GD	Pts
Borussia Dortmund	9	5	0	2	9	7	+2	15
Union Berlin	6	4	2	0	13	4	+9	14
Freiburg	6	4	1	1	10	5	+5	13
Bayern Munich	7	3	3	1	19	6	+13	12
Hoffenheim	6	4	0	2	12	7	+5	12
Athletic Bilbao	5	3	1	1	9	2	+7	10
Atlético Madrid	5	3	1	1	9	4	+5	10
Valencia	6	3	0	3	10	5	+5	9
Mallorca	6	2	2	2	6	7	-1	8
Girona	5	2	1	2	6	5	+1	7
Rayo Vallecano	5	2	1	2	5	5	0	7
Real Sociedad	5	2	1	2	5	7	-2	7
Celta Vigo	6	2	1	3	8	13	-5	7
Almería	6	1	1	4	7	-3	-4	4
Espanyol	5	1	1	3	6	10	-4	4
Sevilla	5	1	1	3	6	10	-4	4
Getafe	5	1	1	3	4	12	-8	4
Valladolid	6	1	1	4	3	11	-8	4
Cádiz	6	1	0	5	1	14	-13	3
Elche	6	0	1	5	2	16	-14	1
Augsburg 1 Bayern Munich O;								
Bayer Leverkusen 1 Werder Bremen O;								
Borussia Dortmund 1 Schalke O;								
Borussia Mönchengladbach 3 RB Leipzig O;								
Stuttgart 1 Eintracht Frankfurt 3								

LIGUE 1

	P	W	D	L	F	A	GD	Pts
PSG	7	6	1	0	25	4	+21	19
Marseille	7	6	1	0	15	4	+11	19
Lorient	8	6	1	1	17	5	+5	19
Lens	7	5	2	0	16	7	+9	17
Lyon	7	4	1	2	16	9	+7	13
Montpellier	8	4	0	4	19	15	+4	12
Rennes	7	3	2	2	13	7	+6	11
Monaco	7	3	2	2	10	12	-2	11
Lille	7	3	1	3	14	15	-1	10
Clermont Foot	7	3	1	3	8	10	-2	10
Toulouse	7	2	2	3	8	11	-3	8
Nice	7	2	2	3	5	8	-3	8
Troyes	7	2	1	4	11	15	-4	7
Auxerre	8	2	1	5	8	19	-11	7
Nantes	7	1	3	3	8	11	-3	6
Reims	7	1	3	3	10	14	-4	6
Strasbourg	8	0	5	3	6	9	-3	5
Brest	7	1	2	4	8	17	-9	5
Angers	7	1	2	4	8	18	-10	5
Ajaccio	7	0	1	6	3	11	-8	1
Lille 1 Toulouse L;								
Montpellier 2 Strasbourg 1								

Today

(3pm unless stated)

Premier League

Brentford v Arsenal (noon)
Sky Sports Main Event/Sky Sports Premier League;
Everton v West Ham (2.15pm)
Sky Sports Main Event/Sky Sports Premier League
FA Women's Super League
Aston Villa v Man City (12.30pm) BBC One/BBC iPlayer; Leicester v Tottenham; Liverpool v Chelsea (6.45pm) Sky Sports Premier League; West Ham v Everton

Scottish Cup First round

Stirling v Lothian Hutchison cinch Scottish Premiership Motherwell v Hearts; St Mirren v Celtic (noon) SSS
Tuesday (7.45pm unless stated)
Papa John's EFL Trophy Northern section: Group A Morecambe v Hartlepoo (7pm); Group B Crewe v Leeds U21 (7pm); Tranmere v Bolton (7pm); Group C Shrewsbury v Port Vale (7pm); Stockport County v Wolves U21 (7.30pm); Group D Rochdale

Premier League

	HOME				AWAY				P	W	D	L	F	A	GD	Pts	Form
	P	W	D	L	A	W	D	L									
Manchester City	7	3	0	0	14	2	2	2	0	9	4	+17	17	DWWWD			
Tottenham	7	4	0	0	13	4	1	2	0	5	3	+11	17	WWWW			
Arsenal	6	3	0	1	8	4	2	0	1	6	3	+7	15	WWWWL			
Brighton	6	2	1	0	6	2	2	0	1	5	3	+6	13	DWWLW			
Manchester Utd	6	2	0	1													

Sky Bet League One

	HOME				AWAY				GD	Pts	Form	
	P	W	D	L	F	A	W	D				
Ipswich	9	2	2	0	8	3	4	1	0	10	3	+12 21 WDWWD
Portsmouth	9	3	2	0	11	5	3	1	0	8	3	+11 21 WWWWWD
Plymouth	9	4	0	0	6	0	2	1	2	10	11	+5 19 WWWWD
Sheff Wed	9	2	2	1	11	7	3	0	1	6	2	+8 17 WWLWD
Bolton	9	4	0	1	8	3	1	2	1	3	3	+5 17 LLWWWW
Barnsley	9	2	1	1	5	4	2	1	2	8	5	+4 14 LDWDW
Derby	9	4	0	1	9	6	0	2	2	0	3	0 14 DWLWW
Lincoln City	9	1	3	0	6	4	2	1	2	8	10	0 13 LDLWW
Cambridge Utd	9	4	0	1	9	7	0	1	3	3	8	-3 13 DWWLL
Peterborough	9	3	0	1	9	1	1	0	4	5	9	+4 12 WLWLL
Fleetwood Town	9	1	4	0	4	3	1	2	1	5	5	+1 12 DDDWD
Shrewsbury	9	1	1	2	3	6	2	2	1	6	4	-1 12 LDWWL
Port Vale	9	2	2	1	6	5	1	1	2	4	7	-2 12 WLDDW
Charlton	9	2	2	0	8	3	0	3	2	5	8	+2 11 DDLDD
Exeter	9	3	0	2	8	4	0	2	2	4	6	+2 11 DLWLL
Wycombe	9	2	1	1	6	3	1	1	3	6	9	0 11 WDDWL
Accrington Stanley	9	1	3	1	7	8	1	1	2	3	4	-2 10 DLLWL
MK Dons	9	1	1	2	3	5	2	0	3	6	6	-2 10 DWLWL
Oxford Utd	9	2	1	2	6	6	1	0	3	2	4	-2 10 DWLWL
Cheltenham	9	1	0	3	5	8	1	2	2	3	4	-4 8 WLDWL
Bristol Rovers	9	1	2	2	8	11	1	0	3	5	8	-6 8 LDLL
Forest Green	9	1	0	4	4	10	1	2	1	4	8	-10 8 LLWDL
Morecambe	9	0	2	2	1	8	1	2	2	5	8	-10 7 DLWDW
Burton Albion	9	0	0	4	0	9	1	1	3	10	13	-12 4 LLLLW

Accrington (1) 1 Cheltenham (0) 0

McConville 1
Accrington Jensen (●), Clark, Astley (●), Tharme, Rodgers (Sloane 59), Connelly, Whaley, Pritchard (Sangan 84), Coyle, McConville, Leigh (Hamilton 75). **Subs not used** Nolan, Martin, Savin, Fernandes. Cheltenham Southwood, Long, Taylor, Freestone, Jackson (●) (Norton 67), Sercombe, Perry (●) Ferry (Williams 67), Broom, N'Lundulu, Lloyd (May 57). **Subs not used** Raglan, Chapman, MacDonald, Barkers. Att 1,996. Ref Stephen Martin (Staff).

Bolton (0) 1 Peterborough (0) 0

Afolayan 86

Bolton Trafford, Jones, Santos, Johnston (●), Bradley, Dempsey (Afolayan 70), Williams (●), Iredale (●) (Sadlier 78), Thomason, Kuchinga (Bodvarsson 70), Charles (Bakayoko 83). **Subs not used** Aimson, Morley, Lee.

Peterborough Bergstrom N Thompson, Knight (●), Edwards, Burrows, Fuchs (●) (Kyriakou 88), Jack (Thomas 80), Thompson, Poku (Ward 62), Clarke-Harris, Jade-Jones (Mason-Clarke 61). **Subs not used** Kent, Tomlinson, Blackmore. Att 17,016. Ref Carl Brook (East Sussex).

Bristol Rovers (1) 3 Lincoln City (3) 6

Collins 18 65

Loft 60

Virtue 51

Bristol Rovers Belshaw, Hoole, Wihelan, Gordon, Anderson (Marquis 62), Evans (●), Finley (●), McCormick (Saunders 62), Clarke (Coutts 62), Collins, Loft (Jasper 77). **Subs not used** Kilgour, Westbrook, Jaakola.

Lincoln City Rushworth, Eyma, O'Connor, Poole, Roughan, Oakley-Boothe (Jackson 74), Virtue, Sorenson, Garrick (Vernam 46), House (Hopper 80), Dromard (Robson 88). **Subs not used** used Sanders, Davenport, Wright.

Ref Tom Nield (West Yorkshire).

Cambridge Utd (0) 0 Barnsley (1) 3

Cole 24, Cundy 76

Norwood 90

Cambridge U Mitow, Williams, Okedina, Jones, Dunk (●), O'Neil (May 74), Digby, Tracey (Janne 84), Knibbs (Laneister 84), Brophy (Ironside 73), Smith (●). **Subs not used** Rossi, Okenabirhie, Mannion.

Barnsley Collins (Searle 59), Cundy, Andersen, Kitching (●) Williams, Kane, Wolfe, Edwards (Cadden 70), Thomas (●) (Norwood 75), Aitchison (J Benson 75), Cole (●). **Subs not used** Martin, McCarthy, Hondermarck. Att 6,136. Ref D Bourne (Notts).

Derby (0) 2 Wycombe (1) 1

Hourihae 72 86

Mehmeti 15

Derby Wildsmith, Chester, Davies, Cashin, Barkhuizen (Forrys 88), Sibley, Bird (Mendez-Laing 56), Hourihae (●) (Roberts (Collins 56), Knight, McGoldrick (Thompson 90). **Subs not used** used Stearman, Latch, Osula.

Wycombe Stryjek, Grimmer, Mawson, Tafazolli (●), Obita, Wing (Horgan 78), Gape, McCarthy, Freeman (Kaijal 89), Mehmeti (Joseph 89), Vokes (●) (Al-Hamadi 78). **Subs not used** Jacobson, Dickinson, Young, Ref Sam Barrott (W Yorkshire).

Exeter (0) 0 Burton (0) 2

Oshlaja 63, Keillor-Dunn 169

Exeter Blackman, Sweeney, Hartridge, Grounds (Kite 46), Key (●), Harper (●), A Collins, Caprice (Sparks 70), Jay (Nobre 52), J Brown, Stansfield (Smith 70). **Subs not used** Chauke, Cox, S Brown.

Burton Garratt, Hamer, Hughes (●), Brayford, Borthwick-Jackson (●), Gilligan (Butcher 60), Taylor, Oshlaja (●), Powell, Adeboyejo (Winnall 90), Keillor-Dunn (Carayol 75). **Subs not used**

Onyango, Thorpe, Lakin, Sinisalo.

Ref Neil Hair (Cambridgeshire).

Fleetwood (1) 1 Charlton (0) 1

Morton 30 Leaburn 77

Fleetwood Lynch, Rooney, Nsiala, Earl (●), Andrew, Warrington, Vela, Macadam (Johnston 74), Batt (Lane 81), Morton (Hayes 82), Muskwe (J Garner 86). **Subs not used** Stolarczyk, Devlin, Baker.

Charlton Wollacott, Clare, Lavelle, O'Connell, Clapton (Egbo 46), Payne (Leaburn 74), Dobson, Fraser (Morgan 80), Rak-Salvi, Stockley, Blackett-Taylor (Jaeyesimi 80). **Subs not used** Thomas, McGandles, MacGillivray.

Att 3,614. Ref Simon Mather (Manchester).

Forest Green (1) 1 Morecambe (1) 2

Wickham 30 Phillips 44, Rawson 90

Green McGee, Casey, Moore-Taylor, Marques, O'Keeffe (●), Hendry (Stevenson 80), Davis (Little 62), Bernard, Peart-Harris (Brown 74), Fienna, Wickham (●).

Subs not used Jones, McAllister, Thomas, Bunker.

Morecambe Ripley, Rawson, Bedeau, Delaney, Love, Weir, Shaw (Fane 83), Taylor (Gnaha 66), Gibson (Conney 39), Stockton (Connolly 83), Phillips. **Subs not used** Smith, Obika, O'Connor.

Att 2,601. Ref Ollie Yates (Staffordshire).

Carlisle (1) 2 MK Dons (1) 2

Mousinho 89 Smith 44, Grigg 84penn

Carlisle Holy, Beck, Feeney, Huntington, Mellish (●), Armer (●), Gibson, Moxon, Guy, Dennis, Patrick. **Subs not used** Hilton, Charters, Whelan, Harris, Kelly, Tendrel, Idehen.

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Jonathan Wilson

Inside football



Football tacticians bowled over by quick-fix data risk being knocked for six

England won the Second Test against South Africa comfortably enough, but there was a frustrating spell before tea on the first day as Kagiso Rabada and Anrich Nortje added 35 for the ninth wicket. Having bowled relatively full earlier in the day, England switched to a short-pitched attack to no great effect. Notably it was a full-pitched ball from Ollie Robinson after tea that delivered the breakthrough as Nortje was lbw.

So why had England changed approach? Perhaps they had been swayed by the Test against India at Lord's when they had successfully bounced out the tail, or perhaps it was a reaction to the nature of this season's Dukes cricket balls which have been losing menace more quickly than usual, demanding something different from the bowler. But there was also, seemingly, data that the South Africa tail was susceptible to short-pitched bowling. The problem is that if every ball is short-pitched, batters come to expect it and can set for it; far more dangerous is the surprise short-pitched ball.

As the CricViz analyst Ben Jones put it: "You can't just look at dismissals" – the Jimmy Anderson inswinger is all the more dangerous for following a series of outswingers. CricViz's expected wickets model shows that good balls tend to take wickets regardless, but Jones acknowledges that context matters and sees that was one of the areas in which the use of data in sport has to improve.

Or take the yorker, which nobody doubts is the most effective ball in one-day cricket. The problem is that there is a tiny margin for error: too full and it's a low full-toss, too short and it's a half-volley, both very hittable. A batter anticipating a yorker can advance or retreat to change the length.

As Tim Wigmore and Freddie Wilde point out in *Cricket 2.0*, it was that, allied to the suspicion Ben Stokes would try to make him hit to the longer leg-side boundary, that allowed Carlos Brathwaite to hit those four successive sixes to win the 2016 T20 World Cup final. The Chris Jordan over to Jimmy Neesham that went for 23 at the 2021 tournament, likewise, was the



NICK WILKINSON/THE OBSERVER

result of the yorker being predicted.

Similar problems have dogged data analysis in football almost from the start. Charles Hughes, the technical director of the FA whose 1990 book *The Winning Formula* confirmed direct football as official doctrine, drew his conclusions from the evidence of 109 matches involving "successful sides" – Liverpool, England Under-16s and Under-21s, and World Cup or European Championship matches involving Argentina, Brazil, England, the Netherlands, Italy and West Germany – between 1966 and 1986. He focused almost entirely on the 202 goals scored in those games – just as cricket analysis tends to

focus on dismissals – and 87% came from moves of five passes or fewer. Therefore, he concluded, teams should try to limit moves to five passes or fewer.

Even leaving aside the startlingly low sample size and the selective nature of the data, there is an absence of nuance. Might it not be that what works for England Under-16s in a friendly in the mud and cold of a British winter is not necessarily appropriate for Brazil amid the heat and altitude of a World Cup in Mexico?

Hughes even noted that Brazil were the side most likely to score after a long string of passes, 32% of their goals coming from moves of six passes or more, with West Germany next on 25%. Given they had won six of the 13 World Cups to have been played, the obvious conclusion would seem to be that possession football is good for you, but Hughes did not pursue it.

Nor did he, or Charles Reep, the amateur statistician whose ideas Hughes developed, consider that direct balls may be more effective if they are used sparingly. Just as a batter can set himself for persistent

● Analysis makes sense in the game only when used by those who understand the limits of what statistics can tell you

short-pitched bowling, or ready himself for a string of yorkers, so a defence can drop deep and prepare for an aerial bombardment.

Just as the danger of the occasional bouncer may be enhanced by the surprise factor, by a batter trying to get forward having to adjust, so the threat of a long ball may be greater if a defence has been drawn out by a team holding possession. (And because almost nothing in sport is absolute, there are occasions when a batter is so spooked by the short-pitched bowling or a defence so rattled by a string of long balls, when the most effective tactic is the stifling pressure of a sustained barrage.)

Hughes and Reep were, to use the politest possible term, pioneers and have about as much to do with modern data analysis as Pliny the Elder does with modern medicine. But the issue of context is one with which statistics continues to struggle.

A coach at a Premier League side told me a story of his manager being convinced by their data department to operate a high line against a team with a notably quick forward, despite a first-choice centre-back having to be replaced by a veteran who was just returning from injury and hadn't been quick on the turn even in his pomp.

They conceded three within 30 minutes and lost 3-0, but the analysts justified their advice by pointing out their team had won the xG. But that was because, as the coach angrily replied, having scored with three early chances, the other team had no need to attack. They sat back, conserved energy and weren't much bothered if they conceded a couple of half-chances: the game was over with an hour remaining. That's not to say that xG is not a very useful tool – it is – merely that it doesn't always give the whole picture.

CricViz's Jones is clear that data analysis is not enough; it makes sense only when used alongside video analysis by those who understand the limits of what statistics can tell you. There are few absolute rights and few absolute wrongs and the meaning of everything is in part determined by its relationship to everything else. Context is vital; players are human. Sport is not an algorithm.*

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